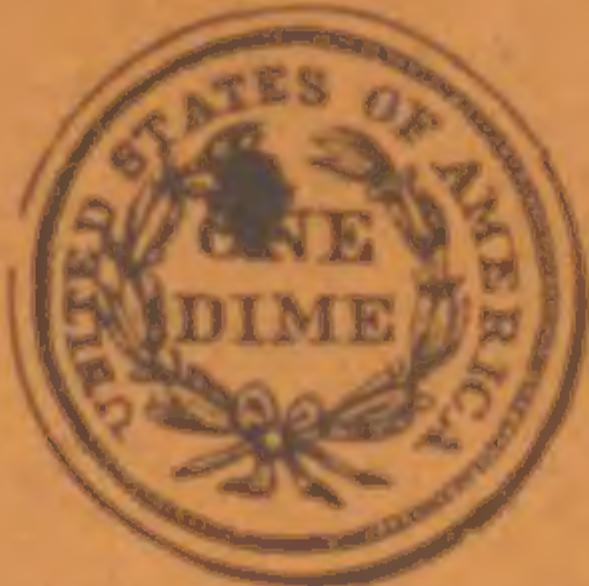


BEADLE'S  
**DIME**



GUIDE TO

**DRESS-MAKING**

AND

**MILLINERY:**

WITH A COMPLETE

FRENCH AND ENGLISH DICTIONARY

OF TERMS EMPLOYED IN THOSE ARTS.

BY MRS. MARION M. PULLAN.

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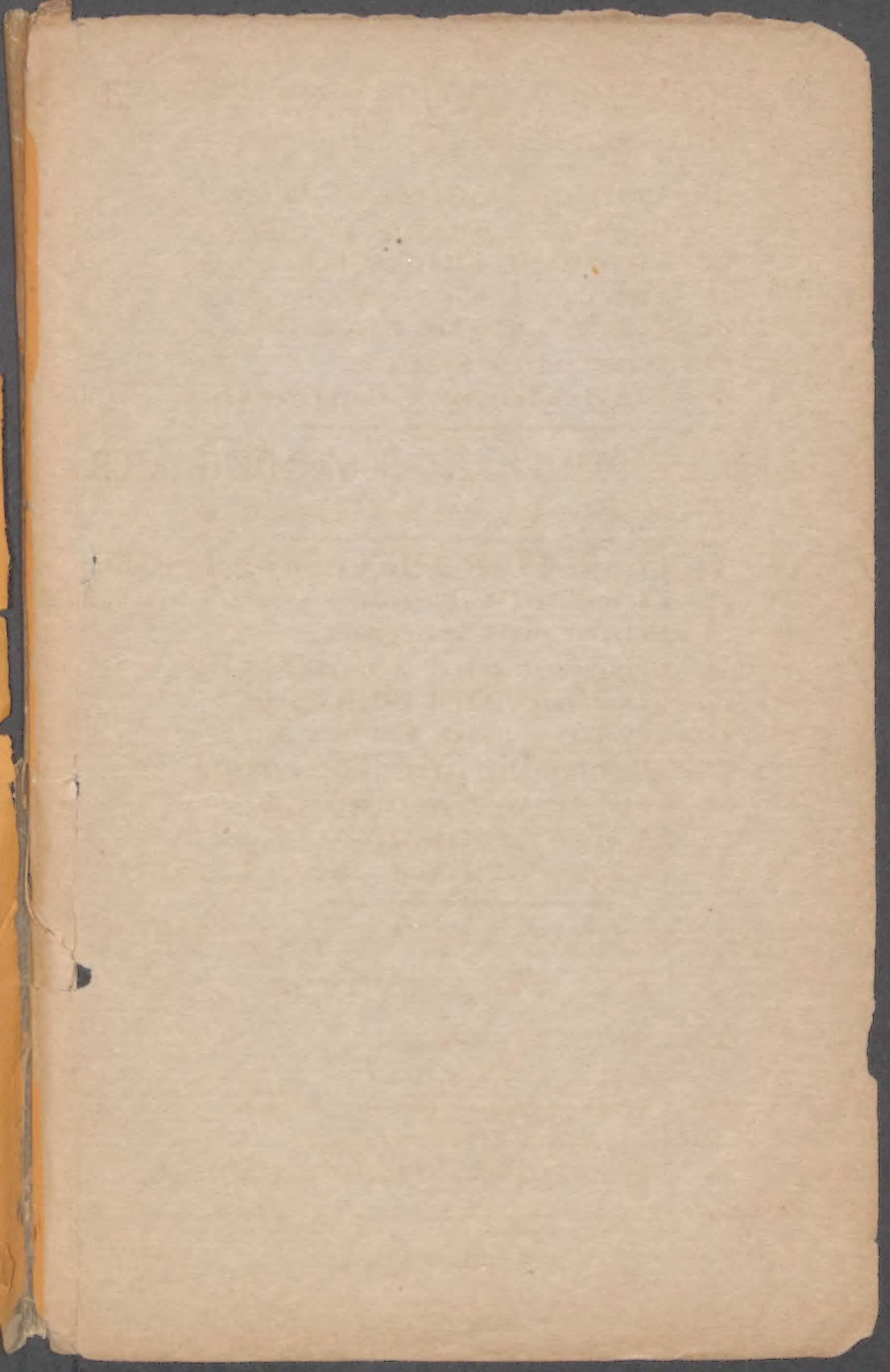
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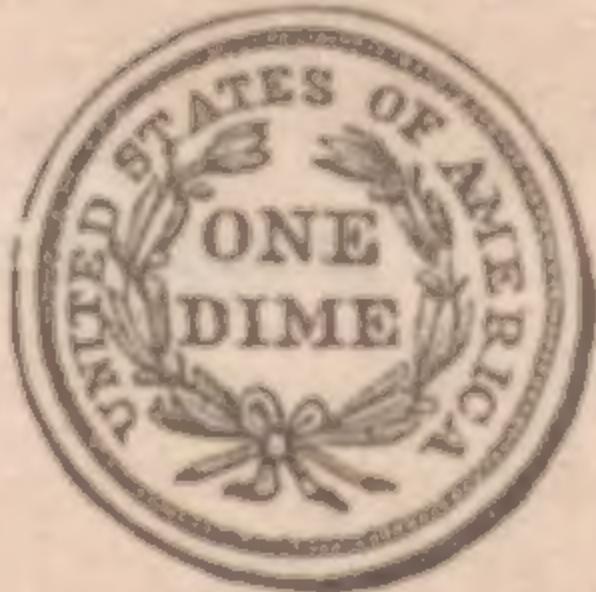
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NEW YORK:

BEADLE AND COMPANY.

No. 141 WILLIAM STREET.



# CHAMBERS

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## INTRODUCTION.

WHEN a man has tried half-a-dozen trades and professions, and failed in every one, he turns his attention to an occupation more difficult and important than any other—and becomes a schoolmaster. When a woman finds herself unfit for any thing else, she thinks she can get a living as a dress-maker; imagining, with a strange and almost unpardonable conceit, that it requires less sense and less practice to make a dress or a bonnet well, than to scrub a floor or cook a dinner. Like Dogberry's reading and writing, dress-making is supposed to come by nature; and so long as a woman can cut up a number of yards of silk or barge, and convert them into something that will cover the person—no matter how it may distort or disfigure it—she has no scruple in calling herself a dress-maker; and holds herself delightfully irresponsible for all the mischief she may do to the materials of her customers, and all the discomfort her ignorance may inflict on them.

This is especially the case in America, where not one woman in a hundred, in the business, has had any sort of education for it; and where, consequently, there are more ill-fitting dresses than in any other country whatever; while the prices charged for making (and spoiling) gowns, are at least twice the average prices of the first houses in Paris or London. We do not object to good, or even high prices for any well-performed labor, and are but too happy to see women well remunerated for theirs; but where ignorance and carelessness are combined in the same person, and she neither knows her business nor has any ambition to learn it, we think she should be taught, by the failure of employment, some decent regard for the interests and wishes of her customers.

Others there are, also, who would be glad of an opportunity to learn the principles of their art, which circumstances may not have enabled them to do in the first place; and having once become familiar with the proper mode of cutting, making, trimming, and so on, they will find no difficulty in keeping up with the latest fashions, as found in good French magazines, and will even exercise considerable influence in their neighborhood, in the formation of a pure and correct taste on the part of the ladies for whom she works.

There is a large class, also, of private individuals who either can not afford to employ a dress-maker constantly, or who are dissatisfied with the performances of these people; and we feel assured that they will be glad to learn the simple, because the proper, method of making their own robes; and trimming head-dresses, and bonnets.

In the making of *dresses* at home there is, indeed, nothing but gain, if they can be done as well as by a professional person; for the nominal charge for making constitutes but one out of several items of expense, the waste of material being frequently almost equal to it. In millinery the case is somewhat different. The large wholesale milliner purchases all materials at so much less cost than the private individual, that the difference constitutes an important part of the profit, the actual workmanship being of comparatively trifling value. It requires, also, more practice than a lady can usually obtain in making the few bonnets she wears during the year, to give her that aptitude which is essential to the light and elegant look of a bonnet, as any thing like the *appearance* of labor is fatal to its effect. A bonnet (especially one intended to be worn in hot weather) should look as if hands had hardly touched it—as if some fairy had blown the feathers and blond and crape and ribbons into the airy, dainty fabric which we term a bonnet. Only a practiced—we had almost said an *inspired*—modiste can effect this; and it must be confessed

that few but those brought up in Paris ever really achieve it.

Still, as most ladies are sometimes glad to be able to trim a straw, or make a dress bonnet, we have given a few directions, for which we are indebted to a Parisian milliner, which will aid in this desirable object.

The hints of the choice of materials can not fail to be acceptable. It requires considerable knowledge of fabrics to be able to select a good, and good-wearing silk out of a large number, especially where so much trash finds its way into the market; and the same may be said of every other material.

But we regard the Dictionary of Terms Employed in Millinery and Dress-making as one of the most important, as it is a unique feature of this little work. Every one knows that the fashions emanate from Paris, and that the best Parisian journals always make this one of their leading topics. But it needs something more than ordinary knowledge of the French language to comprehend the technical terms employed in these arts, since they are only used by their professors, and are rarely to be found in even the best dictionaries. It is a part of the genius of the language to employ ordinary words, with a sort of poetic license, to express ideas perfectly different from those they usually convey. A single instance of this will suffice. Every school-girl knows that *mourir* means *to die*; but it would hardly be comprehensible to the uninitiated how a trimming could undergo that change; and it would puzzle even a very good French scholar to guess that, in such a case, the meaning was "to slope away gradually to nothing."

We might multiply instances of this metaphorical mode of speaking, but need only refer to the glossary for them; and are assured that, by the use of this little hand-book, all the technical terms employed by the trade in France will be perfectly comprehensible to the American reader;

and that many ladies will find it perfectly easy to make their own dresses who have never, hitherto, thought it possible to dispense with the services of a dress-maker.

"If you would be well served, be your own servant," said Franklin; and he was right in the maxim, although to act it out, literally, would throw many thousands out of bread. Still, knowledge can never come amiss. It neither eats nor drinks, and it is easily carried about. A young girl might spend both time and money far worse than in acquiring the art of making her own clothes tastefully; and we suspect that such practical domestic knowledge would be far more valuable to her, as wife, mother, and mistress of a family, than algebra, mathematics, and physical science.

We need hardly remark that, in many parts of a dress, the use of the sewing-machine materially diminishes the labor, and adds to the neatness of the work. Indeed, scarcely any dress-maker is now without a Wheeler & Wilson, however small her establishment. We have, therefore, added a memorandum of those parts of the dress which can advantageously be done by machine.

We would especially impress on those ladies of making their own dresses, that it is a fallacy to imagine that neat workmanship can be dispensed with—that *anything*, however slovenly, is good enough. The most celebrated Court dress-maker that ever was known, Madame Muradon, used to give each new apprentice a dozen fine linen shirts to make, as a first essay in the work-room, in order to give to her employees a habit of fine and neat sewing. If they were made satisfactorily, the pupil was permitted to try her hand on the simplest parts of a dress, and so she advanced to the highest branches of the art. Such was the reputation of this lady, that she had always more applications from the daughters of respectable families, to be received as apprentices, than she could accept. And it must be remembered that handsome premiums are always

paid with apprentices, who never dream of receiving salaries during the period for which they are bound.

In New York, the work-girls, unfortunately, have it all their own way, and do their work, or neglect it, as suits their fancy, the mistress rarely knowing much more of the business than those she employs. We have seen dresses sent from first-rate houses so-called, the seams of the skirts of which unripped the first time of wearing. Others in which the skirt was an inch or two longer on one side than the other; and defects as great and inexcusable in the fit and make of the corsage.

Every one complains of this want of ability and principle in the dress-makers. Let the ladies of America take to making their own dresses, and those who have hitherto recklessly spoiled and wasted the materials confided to them will discover that, to obtain business, it is really necessary to know something of it; that ignorance is neither bliss nor success.

It may seem presumptuous in a non-professional person to attempt to lay down a theory for those who pass their lives in the practice of an art; but, the fact is, they rarely make it a study, or pursue it with that intelligent enthusiasm which alone leads to distinction. Moreover, my professional occupation as fashion editress of several of the leading London and Paris magazines, has made me acquainted with the best dress-makers and milliners in those capitals, and enabled me to learn what are those essentials to success in their arts; and in a country where twice as much is, on an average, spent in the toilet, etc., by each individual woman, as in either of the two leading nations of Europe, it does seem hard that the beautiful fabrics which have cost so much money should lose half their beauty before they are worn, through the ignorance and inefficiency of those charged with the duty of making them up.



## BEADLE'S DIME HAND-BOOK OF DRESS-MAKING

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THE QUANTITY required for a dress depends on many things. The fashion and manner of making, and the width of the material employed, being among the most important. It is impossible, therefore, to state with accuracy the quantity which should be bought; but when a material is purchased by the yard, and it is of such a kind that the dress is likely to last more than one season, it is desirable to buy at least as much more than is at first wanted, as will make a fresh body. This is particularly the case with that most serviceable and essential of dresses, a plain black silk. One would think it about the easiest thing to match; but the fact is not so, and it is true economy to have, at the very least, two and a half yards more than you will want for the dress. It need not be remarked that, having done so, you will do wisely to cut off that quantity and never let it reach the dress-maker's hands, since it is, unfortunately, a law of nature, that there is never more than "just enough" in the piece you give them, however much it may be.

When you buy a *robe à déposition*—that is, a dress which has flouncing, or other trimming woven in the piece, and you purchase it by the dress, not by the yard, this is, of course, impossible. All you can then do is to endeavor to enjoin care on the part of the dress-maker. But you will always do well, in

this case, to examine the robe carefully yourself, to ascertain whether there be the quantity which was represented to you, as a deficiency will frequently be found, which may cause you to modify your arrangements, after a proposed trimming, or some such thing,--but, if emulated by you, would probably lead to the ruin of the dress by the person in whose hands you may put it, who has not the same interest as you have in making the best of it.

Even in a plain dress, you sometimes buy a scanty quantity. In this case you will mark off the number of breadths which you *must* have for the skirt, then cut out the body and sleeves, as economically as possible, and see whether you can so contrive as to have another breadth, or half breadth, for the skirt.

At the present time a skirt should be, at least, four and a half yards round the bottom; and this is not sufficient for thin or transparent materials. It is ample, however, for silks; and these are frequently made with the skirts gored, so that they are much less at the top. It does not, however, save much of the material.

Seven breadths of the ordinary twenty-inch wide silk are sufficient for a skirt, but not quite as ample as fashion has demanded. It is better to put in eight if possible. If necessary, one can be readily taken out afterwards, and employed in repairing or altering the body.

Having marked off what is required for the body, measure and fold the breadths for the skirt on a large table. You measure from the back of a dress, allowing some for turning in at the top, and for the hem at the edge. Should the material have any kerze pattern, with bars across it, which ought to match, (as in the bayadere dresses), these should be put together

and pinned evenly at every breadth, as you fold it down. It is even worth while to make the skirt longer than is absolutely necessary, and leave a superfluity to turn down, rather than destroy the appearance of the dress by any mismatching in the skirt.

Sometimes the fabric is so badly woven that the pattern, which should join with the utmost exactness, can not be made to do so. One bar may be an inch nearer the next than it ought, which will, of course, set it all wrong. This is very unfortunate; still, if possible, cut the breadths accurately to pattern, and then hold the longest in, as you run them together, *beginning at the bottom*. By damping and ironing the seams afterwards, they will generally look smooth; and even if one side does appear a little puckered, the effect is much less offensive than a mismatched stripe in a showy or marked design. In this case, join each breadth as you cut it off.

It is rarely possible to tear off the breadths of a skirt; and it should never be attempted with any printed design, which is almost certain to be irregular. It is best to fold them backwards and forwards and cut them as they lie on the table.

Then cut the lining also, which should be either of paper-muslin (glazed calico, as it is called in the old country), or of book-muslin, or Victoria lawn. Either of these last is most suitable for bareges, grenadines, balsaines, and similar semi-transparent materials; but a good paper-muslin is best for other goods.

Each seam should be pinned here and there before you begin to run it; and if there be any particular design in it which has to be matched, it should be pinned at every section. Then select a thread strong enough to hold the material without taking any back

stitches, as the seams should be simply run. Back stitches are apt to make it drag. When all the breadths are run together, but not joined up, prepare the lining in the same way; they are then to be united, thus:—

Lay the lining evenly on the table, the glazed side down, and have one breadth lying quite smoothly. Over this lay one breadth of the skirt, which pin to the lining close to the first seam. Tack the selvage of the material with long stitches to the lining, laying back the next breadth of the dress. The stitches should be taken just outside the seam, so that they unite the lining and outer part close to it, but can not show at all on the outside of the dress.

When this is done, draw the finished breadth down over the table, and fix another breadth in exactly the same way, and so on till you come to the last, when you have to unite the four edges into a round. It generally happens that the lining is a little wider than the dress, and the superfluous piece must now be cut off very evenly.

To join it up, run the two edges of the dress and one of the lining together, to nearly the top, leaving the opening, or pocket-hole, in this seam, if possible. Then turn down the other edge of the lining and hem it down over the others, so that this seam is as neat as the rest, and all the raw edges are on the inside.

If the skirt fastens behind, and there be an even number of breadths in it, it would cause a join to come down the front to have the pocket-hole in a seam; and in that case, one of sufficient depth must be cut in the middle of a breadth. It should be laid flat on the table, and the lining and dress tacked together along the part to be cut. If the dress fastens in front, the opening will always come in a seam, on the left side of the center breadth.

Make the pocket-hole by hemming it *down* with a narrow hem, and *up* with one not less than half an inch wide. The wide one folds over the other, afterward, and is secured at the bottom by a neat double row of stitching across it, which prevents it from being torn down. It should be about nine inches long, besides whatever may be turned in at the top; and for a stout person, somewhat more.

**THE HEM** is made by turning the lining and the dress down together, to the depth of about an inch, and hemming them on the lining, without letting any stitches go through to the dress itself. It is useless to make a *wider* hem, as the edge is quite sure to cut out, and it is just so much waste.

A braid is run on inside, so that the edge comes about a quarter of an inch beyond the material, to protect it as far as possible from being cut. The braids used are of worsted, silk, or mohair. For good silk or grenadine dresses, silk braid should be employed. It must exactly match in color and be put on easy.

The pocket-hole is next to be made. A seam is opened at the proper distance from the top, on the right side of the skirt, between the front and second breadths of a wide material, and the second and third of a narrow one. The lining must be cut down the same opening; and it is well to tack the part round before unpicking the seam, to secure the two openings corresponding.

**THE POCKET** is rarely made as it ought to be. It is generally a sort of one-sided bag, with a sharp corner, in which small coin may get out of reach, and put in so that any heavy article drags the pocket out. To make a pocket, select a material of the same color as the lining, but stouter, and take a piece sixteen

inches or so square, fold it down the center, and join the edges half way up. Then cut the other half in a slope, from the raw edges to half the width. Line the two sloping sides with bias strips of the material, and fold the pocket so that the seam comes down the center of one side, and there are no seams at all at the two edges. The bottom must then be joined, a small piece having been taken off each corner to round it. The pocket is then ready to be run in on the wrong side, the slope being put to the sides of the seam. The slope not having been carried completely across the pocket, there is a straight piece left at the top which must be folded into a plait, to which a tape is firmly attached, and this tape is taken up with the top of the skirt, in setting it on to the band. This prevents the pocket from dragging and tearing out, if, by any chance, it becomes the depository of any unusually heavy article.

The next process is to prepare the skirt for setting on a band, by folding it evenly down. You begin by taking the measure down the back, the front, and one hip. In doing this, a little tact is sometimes requisite to ascertain and correct any natural deficiencies or defects. Unfortunately a large majority of the young girls of the present day are more or less deformed. One shoulder higher than the other, or the spine the least in the world curved, or some other slight irregularity. The eye of the dress-maker should detect any such thing, and a skillful hand will so arrange the dress as almost, or entirely, to conceal it. A little enlargement of one side demands that the skirt should be suffered to be just so much longer on that side, as to hang perfectly even, for an irregular fall of the skirt is sufficient to spoil the appearance of the hand-sew'd dress.

Take the various lengths with a yard measure, either from a dress of the proper length, or from the person, ascertaining whether it is needful that the front should be shorter, or the back longer, or any other difference should be made.

At present it is the fashion for all dresses to clear the ground in front, and for walking dresses to clear it all round—a style which can not be too much commended. The use for which the dress is designed should therefore be taken into account, as well as the size and style of the hoop skirt over which it will be worn.

Fold the skirt in half, the two edges being the center of the back and front, and mark the length at both places from the measure. Mark also the length over the hip, and fold down one-half of the top. Lay the dress on the table, the edges at the bottom evenly pinned together, and fold down the one-half of the top, from the other. Tack the fold down, a little way from the top, and the skirt is ready to be gathered or plaited.

If a great deal is turned down, it is necessary to cut the center up a little, with a deep pointed front; but it should never be done if it can be avoided. Nor is it generally worth while to turn in a great deal at the top, unless the material is one that will shrink in damp or rain, or some light color which you intend to have dyed when its first beauty is gone. The dyeing process always shrinks a material, so that a superfluous inch and a half or so, at the top, is exceedingly convenient; indeed, necessary, if you are to wear the skirt in anything like the same style again: and any thing that will shrink if exposed to a shower, may also require to be considerably let down.

As, however, bas-pies or jackets are still likely to

be worn in *neglige*, and a short skirt can be lengthened by means of a circular band, it is not desirable to spoil the corsage by allowing too much for the skirt, when the dress-piece is limited in quantity.

The mode of setting the skirt on the band or waist depends entirely on the prevailing fashion. Sometimes it is to be gathered all round; sometimes it is set in plaits in front, and gathered at the back only: at present, the mode is to set it on in large box-plaits. Whatever style is chosen, the whole skirt should be arranged before any part is sewed to the waist; and when gathers are employed, they should be gauged down by a second line of gathering, half an inch or so below that at which it is to be sewed on.

*Box-plaits*, it must be remembered, are plaits or folds to the right and left, from a center; when a great fulness has to be set in a small space, a second, or even third fold is made under each of those upper-ones; and we then speak of double, or treble box-plaits.

A *plait*, generally, is a fold in one direction only.

**TRIMMED SKIRTS.**—Our directions hitherto have been for the plain skirt. Flounces and other trimmings are so often in fashion, it is necessary to know how to put them on.

Where a skirt is lined, the trimmings, whatever they may be, must be put on *after the lining*; the skirt being laid on a table, and the trimming pinned on it in every part before it is sewed at all. In the case of flounces, each must be arranged and put on before the next is touched. But one great error with flounces consists in putting them on straight. To set well, each must be slightly sloped from the center of the front, just as the whole skirt needs sloping before it is put on the band. The flounces, if they require

hemming or trimming, must have this done, and then have a piping cord run in along the top, so that it can be drawn to reduce the flounce to the width of the skirt. The lowest flounce is pinned and sewed on first, and the others in regular succession to the upper one.

Bias flounces always look fuller than plain ones cut in the ordinary way, and they are generally finished with a piping cord, while straight flounces are merely hemmed.

When a dress is to be trimmed with another color, it has often a pretty effect to bind the flounces, if narrow, with very narrow silk ribbon, instead of hemming them. This has been done during the past year with the fashionable gray dresses, which have been edged with green, mauve, or magenta.

Whatever trimmings may be put on a skirt, their places should be accurately marked by running with a thread of a contrasting color to that of the fabric, before they are even pinned on. The same may be observed of *all* trimmings for every garment.

The extra allowance for the fullness of flounces is one breadth of the material, in the circle, if the flounces be straight, and the dress of muslin, organdy, or any wide goods; but more will be required of silk. In bias flounces, a breadth to a breadth will give fullness enough. In putting on bias flounces, it is easy to set seam to seam, and to secure regularity; but with straight ones, they and the skirt must be measured in halves and quarters, marked and pinned.

Heavy skirts, to be worn with basques,—as they are called here,—should not be put on bands merely, but should have low bodies of union or shirting muslin attached, with sleeves or without, the object being

to lessen the painful weight on the hips, by throwing some on the shoulders. Those who know the very pernicious effects of having great weights dragging on the hips, spine, and abdomen, will be aware how essential is this caution.

**THE LININGS OF SKIRTS.**—Paper-muslin is generally employed, except for bareges, grenadines, and other semi-transparent materials, which look better when lined with book-muslin, or the material known as Victoria lawn. (The latter is considerably the most expensive.) The linings to these fabrics are frequently put in almost as separate skirts, or petticoats, joined with the dress at the top only. The objection to this is that the dress has to have a hem of itself, which makes that part look different to the rest; while in lining, the same effect is produced in the border as the upper part. Therefore, it is better to line these skirts like all others.

The stiffness of book-muslin causes it to be sometimes selected as a lining for silk. This should never be done,—for two reasons. It cuts the silk to pieces in all the gathers, and it does not improve the appearance. Stiffness is not beauty. The best lining for an expensive silk is mull-muslin, just because it is the softest of all muslins, and the nearest approach to no lining at all, and, actually, a rich silk never looks so well as when there is no lining to it.

Transparent materials, which have petticoat linings to the skirts, should have hems of themselves; and very handsome dresses, with long demi-train skirts, certainly should be lined with silk just round the bottom.

One of the great benefits of the fashion of trimming the skirts of dresses, is that it affords the opportunity to conceal a defect by a judicious arrangement

of trimming. Even when it is not in vogue, indeed, a fresh hem of black velvet—which need not be of the best quality,—when put along the edge of a worn black silk skirt, will make it wearable, if not handsome, again.

### The Corsage, Waist, or Body.

The handsomest dress looks ill if the corsage does not fit nicely; the commonest calico, if this essential part is managed artistically, looks well. The making of this part of a dress is, therefore, the greatest act of the skill of the workwoman, although there is no part that does not require care and neatness.

A dress fits *well* only when it sets easily on the figure without wrinkles; when it requires no strain to close it; when the skirt is not dragged up with every motion of the arms; and when, in fine, it is perfectly *comfortable* whatever the attitude of the wearer.

It is true that FASHION, that imperious dictator, sometimes decrees a style of corsage which is almost incompatible with *comfort*; but the skillful dress-maker will modernize the dress, without blindly following the extreme mode. For instance, at present all dresses are worn absurdly low on the shoulder, the sleeve beginning half-way down to the elbow instead of where it ought, at the bend of the shoulder. The effect, of course, is to cramp the movements of the arms, since the corsage entirely binds the shoulder, over the joint, and impedes its action. In a dress so made the wearer might as well have the arms set on to the collar-bones, without any joints, a deformity which, if it occurred by the will of Heaven instead of by that of the dress-maker, would be looked on as a terrible affliction.

Now, in this, and in all similar matters, it will be generally found that the extreme of fashion degenerates into the extreme of vulgarity. A moderate compliance with existing modes is always desirable, but it should never be carried so far as to outrage the proprieties of life, or to interfere with either comfort or health. The *ideal* in making the shoulder-seams come so low on the arms, is to give an appearance of sloping shoulders; but even very high shoulders are less injurious to the appearance than the trussed-pigeon look produced by having the arms girded to the sides in a garment which is all but a strait jacket.

If Fashion, therefore—as interpreted by third-rate dress-makers, for the leading artistes are rarely guilty of these vulgar absurdities—orders us to have waists that give no room for the lungs to play, or for the stomach to perform its office, or to put ourselves in the above-mentioned strait waistcoats, or to drag rich silks trailing through the muddy streets, it is our business, as sensible women, to rebel against such preposterous commands, and only follow Fashion so long as she and Reason do not walk in precisely opposite paths.

The fitting of a dress has long and generally been held to be a matter of high art, or a work of chance. In fact, to judge by the many attempts made, and the evident failures, even by practiced dress-makers, it did appear as if there were no general principles, no science in the matter. However, it is really not so. Madame Demorest, whose paper patterns we shall have occasion to mention elsewhere, has invented a system for cutting out the bodies of dresses, by which, if carefully followed up, a perfect fit is insured.

The simplicity of this system is one of its greatest recommendations. A single lesson will suffice to

teach any one how to use the EXCELSIOR DRESS-MODEL, so as to obtain a well-fitting pattern. This dress-model is a sheet of stout brown cartridge-paper, on which are marked, in successions of lines, plans for the front and back of a dress, for a woman from the largest to the smallest dimensions, with or without the basque. A glance at these lines will make evident the fact—so determinedly ignored by dress-makers in general—that the various parts of the body are in just proportion to each other; and that *science* as well as *art* has something to do with cutting out a dress. The various lines have small holes perforated in them at intervals, and through these the point of your pencil will go to the paper laid under the model, so as to mark on it the pattern required.

The mode of measuring a person, and taking a pattern, is as follows:—Have ready a pencil and a morsel of paper, a large sheet of brown or white paper, and the dress-model sheet, which is laid over the latter, and kept down by a weight or two; also your yard measure. Make the person to be measured stand perfectly upright, and holding the end of the tape against the back of the neck, where the top of the dress should come; then, with the right hand, pass the tape round and under the right arm, and up again to the top of the dress. Observe the number of inches, and note them down on a bit of paper, for the **SHOULDER MEASURE**.

Note, that you pass the tape *close*, not *loosely*, under the arm.

THE SECOND MEASURE is straight down the back, from the top of the body to the waist, allowing half an inch for what it will take in making. This gives the **LENGTH OF THE BODY**. Note it down.

THE THIRD MEASURE gives the bulk of the body

round the chest and shoulders. The tape is passed round the fullest part of the bust, and across the prominence of the shoulders, as well as close under the arms. If padding is to be used, which it should be much more sparingly and rationally than it now is, an inch, or more extra should be allowed for it. Note down the number of inches here also.

The fourth (and last) measure is that round the waist. And here a question should always be asked by the measurer: "Do you like the waist to fit tightly?" Most people prefer feeling that there is a band or compression round the waist, however slight. But others have a great objection to this; and according to the reply, you must either draw the measure very tight, or mark what it is without any such pressure.

Having noted these four measurements, you use **FIRST** for the outlines of the back and front. We will take an imaginary measure, for the sake of clearness, and suppose that it was 24; the length of the body, 14; the circumference, 33; and the waist, 23; these measurements, by the way, being about the average for a medium-sized woman, of five feet or so high.

We refer to the "model paper" lying on the plain sheet before us, and see, on the extreme left, the successive lines and holes serving as outlines for half the back. There is a straight line down, and above it a succession of figures, from 20, which is noted as the smallest size, to 31, which is marked as the largest. Put your pencil in the hole at 24, and in all the successive holes marked by that number, which will carry you from the center of the back, along the neck, shoulders, arm-hole, and down the arm-seam; make a dot also at the bottom of the back, through

the hole for that purpose. Remove the mold paper, and pass lightly from dot to dot with your pencil. Then, with the rule board, mark the line down the center of the back; after which you may cut the paper pattern.

Mark the front in the same way, beginning from the front of the neck, and continuing to the bottom of the waist, outline it like the back. The seam down the center must then be procured, by laying the front and back together at the side-seams; then dividing in half the measure round the body (26), and laying the tape across the two patterns just beneath the arm, making a dot where the 18 inches come. Rule a straight line down from the dot at the front of the neck, taking in this, and continuing down to the bottom, and you have the front seam.

TO GET THE LENGTH OF THE WAIST.—Observe, on the mold, three holes forming the neck, one in the front, one at the shoulder-seam, and one between. If the wearer likes the waist to be long, hold the tape with the thumb of the left hand on the front hole, and with the pencil and tape between the finger and thumb of the right hand, sweep a line from the bottom of the side-piece to the front. If the waist is to be a medium length, do the same from the center hole; and repeat the process from the upper one, if it is to be short.

For the gores, lay the back to the front, at the bottom of the side-seams; then lay half of the waist-measure from the center, and across the lower part of the back, and also on a straight line across the front, and make a dot; now the difference between the entire width and that of half the waist will be the quantity to be taken out in gores or darts. Observe the figure of the person you are measuring, to see

whether the bosom falls low or not; and mark a line accordingly, from one to three inches below the arm. Then divide the quantity to be taken out, in two or three gores (the latter being required only for a person with a very full bust), and rule four or six straight parallel lines up the front, the first from one and a half to two inches from the front-seam, the space between the first and second being one-half or one-third the entire quantity to be taken out; and somewhat more than half an inch left between the gores. The upper part is sloped off with the curved end of the rule.

The admirable nature of this system may be inferred from the fact that a measure taken *carefully*, by a mere novice, and the numbers sent to Madame Demorest, with the length of the skirt also, enabled that lady to make a dress of excellent fit, for a person she had never seen, in less than twenty-four hours afterward; a better test could hardly have been devised; and we would counsel every one who ever has dresses made at home, to possess one of these papers.

They give, also, the proper *spring* for basques, as well as the outlines of low bodices; and another "model paper" is especially adapted for children's clothes.

The ruler which accompanies the paper has one straight and one curved line, both of which will be found useful in cutting out dresses.

The paper pattern thus obtained does not, as we have seen, allow for turnings in. These will be required, of course. As dresses are almost always fastened in front now, the back only needs allowance at the outer edges, not down the center. In front, the hem must be allowed for *equally on each side*.

The best material for lining the corsage is what is

called *union*—a mixture of linen and cotton. Calico or muslin is not stiff enough, and pure linen strikes cold. Very costly dresses, such as velvets, are, however, sometimes lined with white or black silk.

Lay the material on your cutting-board, and over it the paper pattern, when you may prick the outlines clearly with the stiletto. Of course the entire back is cut in one piece, the material being doubled evenly, and the half back pinned down on it. Then you may cut out the lining, leaving the necessary edges to turn in. If the pattern has been carefully taken, it will be unnecessary waste to allow more than an inch for this purpose, in any direction.

We would advise a novice, however, to try on the lining before she cuts the dress material, in case of any accidental misfit, which, however, can result only from carelessness. To do this, she should run the hem in front, and tack on hooks and eyes; but the shoulder and arm seams should be joined with the raw edges outwards. The gores should be *marked* with a colored thread, but need not be even tacked up, as they can be better fitted on the figure. Any slight defect can now be remedied; or, if requisite, a new body cut. This, however, will rarely be found necessary.

We would particularly point out the form of the front of the arm-hole in the model pattern, which is a striking contrast to that adopted generally by dress-makers. After sloping down from the shoulder to the bosom, it is carried to the seam in a line which rather curves *upward* than *down*. It is this shape which gives free play to the arms, while the general mode of continuing the slope *down* to the seam always results in dragging up the skirt, and wrinkling the body with each motion. To make these dresses fit

comfortably, we have more than once had to put gussets in, under the arm. The arm-seam, as a rule, is too short in nine out of ten dresses.

The outer part of the body must then be cut, the lining being laid over it. Be very careful that the patterns join, if there be any on the material. Especially is this requisite with plaids. The two fronts should be laid over each other, face to face, and so as to match exactly with the hem. The back should be cut so that the center of a pattern should go down the middle of it; and if there be a plaid, or any design with cross-bars, manage, if possible, to make them match with the fronts, at the shoulders.

If you think you would still like to try the body on, hem up the fronts, and put on the hooks; eyelets, however, should be substituted for eyes, as they are not liable to slip out of the hooks, and allow the dress to gape open. They are simply pierced with the stiletto and sewed over.

Buttons and button-holes are still neater and more secure; but it is not every material which is suitable for button-holes. Such as fray out much, will not do; and very thick materials are clumsy.

Sometimes the lining only is fastened up, and the dress front closed at the top and waist only. This is oftenest the case with full bodies, or where the lining is low, and the body high. It is a good plan to reverse the position of the top fastening, putting the hook on the left-hand side, and a loop on the inner part of the right.

Full bodies are so, frequently, only to the extent of having that much gathered in which would otherwise be taken up by gores. Generally they are plain at the shoulders. Fashion, however, sometimes dictates that the shoulders also should be gathered, or

ever put in plaits. Neither form affects the lining, which must be cut *to fit*, as already described; and in cutting the full front, the plaits or gathers must be made at the shoulder and allowed for the waist before being cut.

The gathers at the waist should never be gathered too far up, as this gives a contracted appearance to the bust.

Padding, when necessary, should be used sparingly. It *never* answers to put it between the lining and cover, as it works its way through, and makes the dress look fluffy—an appearance which is only increased by brushing. It should be put under the lining, and covered with another, of thin silk or paper muslin. The part of the body where it is most required, is *round the armhole*, beginning an inch or so below the shoulder-seam at the back, and going round almost up to the same seam at the front, extended a little over the bosom. But the frightful pads which are sometimes put in dresses, across the bosom, are positive deformities.

Side pieces are put on at the back, in the dress material itself; but not in the lining, which is all in one piece. As this is done more for the neat effect of the stitched seams than any practical utility, it is frequently managed by making a fold in the material and stitching it down, which prevents raw edges.

The seams at the shoulders, sides, and gores, when stitched, should be ironed down flat (if the material be thick); or, at any rate, the raw edges should be sewed over, lining and material together, each side by itself, and flattened down. A casing of tape should then be put on each side seam, for a very thin whale-bone to be slipped in. Sometimes, a similar whale-bone is put up the front of the dress, to the height of

a low body, and also up the gores. But we do not believe in thus converting a dress into a cuirass, nor do we believe that it even sets at all the better for the process.

The whalebone used should be very flexible, so that it takes the form of the figure with ease. Some dress-makers also pierce a small hole in one end, through which they take a few stitches, which prevents it slipping out of place.

The side-seams which some American dress-makers—we can not call them dress-makers—put in front, when they try to make a full body, are at once hideous and unartistic. No dress made with them can possibly fit.

The next process is to finish the top, pipe or cord the arm-holes, and put a band or cord on the waist. The neck of the dress should first be cut to suit the figure, leaving only just enough to turn in. No part of the dress is more variously made, although it presents the same uniform appearance. Some ladies, from the make of the shoulders, can not wear a dress that is very high at the back. Others like it to be close up to the throat; and we have known some who were very particular, who would have small standing collars set on, in order to make the embroidered ones above them lie nicely. Then some women wear their dresses cut into a point in front, displaying the hollow of the throat; an inelegant practice at all times, and an unwise one, especially in winter. But these peculiarities should always be known before the neck is corded.

The material cut for cording should always be exactly bias, and properly matched at the joints. It should be wide enough to form a hem, as well as to cover the cord. It is always held next you.

In piping the neck, it must be held *tight*, and run on close to the cord. It is then felled down. The arm-holes are also to be piped, beginning at the arm-seam. As we have said elsewhere, the sleeves must always be larger than the arm-holes. The seams of the sleeves should come nearly or quite an inch in front of the arm-seams.

The body is now generally put into a band at the waist; this must not be much more than inch-wide, as the belts worn are narrow. The body must be *stretched* as much as possible round the waist before it is put into a band, or it will never set well. As the opening in the skirt is on the left side, the band is continued that much, so that it is actually double from the front to the seam. It should be hooked at both ends.

When the body is closed with buttons, it is a good plan to put two or three hooks and eyes within, at the lowest part, to lessen the strain on the button-holes.

Many French dress-makers also put tapes at the side-seams, to tie in front, to keep the back more evenly in place.

The band and lining must be cut in the length of the stuff.

It is not usual to cord the bottom of the bodice, unless it is pointed. If this be the fashion, the point or points should be marked by a tracing thread, and the stuff *very well stretched*, before the cord is put on. A double piping is not unfrequently used.

The body being finished, the skirt is sewed on with strong double thread, and a stitch at every gather, if it be gathered.

When the corsage is piped, the skirt is generally sewed on a tape which, in its turn, is fastened to the

inside of the body, and a row of stitching within the piping, on the outside, keeps the edge from turning up.

A very thin person may have the skirt set with only the ordinary slope, on a tape, and tacked across the body, leaving the point loose; but a stout person needs to have the gathers set on round the point, which materially decreases the apparent size.

The inner low lining of a high thin dress should always be made of nice material—fine linen or twilled muslin, and be neatly trimmed with embroidery round the bosom and short sleeves. The shoulder-seams should be separate from those of the high corsage.

A low corsage ought to be *low*, not half high, which is, at all times, ugly. It is, perhaps, prettiest when cut to come somewhat in points on the shoulders and in front, making a slight outer curve from point to point. It can, if desired, be softened by a full tucker of malines, illusion, or fine linen cambric, finished with lace round the bust. The most scrupulous modesty can not object to this, while the pretty and dressy effect of a low body is preserved.

The low corsage always requires to be draped or trimmed in some way, and in *this* country, generally, so as to give an appearance of fullness to the bust. The elegant berthas of illusion, trimmed with ribbon or flowers, are among the prettiest contrivances for this purpose, but not prettier than folds of the same material (if it be a thin one), set close at the shoulders, and spreading out at the front seam. They require to be put on a foundation of stiff muslin or foundation net.

There is no doubt a low dress is very becoming to some people, who have youth and plumpness; but

without the latter, no youth will make the wearer of a corseage *décolleté* look nice, and it is much better taste to have the transparent body up to the throat, full, and finished with soft lace or illusion, while that very elegant and simple French ornament, a narrow black velvet ribbon, fastened by a small *sparkling* ornament, is far more becoming than nine-tenths of the jeweled necklaces to nineteen-twentieths of the wearers.

In the matter of short sleeves, as we have noticed in its place, the same judicious taste and sense of fitness should guide us.

While speaking of evening-dresses, we must notice that the *effect* of all light materials depends greatly on *what is worn under them*. With tarletan dresses, at least two skirts of the same should be worn; so with book-muslin; and we prefer this to silk or satin: even under tulle. The floating drapery altogether loses its effect if lined with any stiff material. A lace dress, however, may properly be worn over silk or satin.

Low bodies are sometimes laced up the back; but hooks and eyelets are better, with small buttons set on for ornament, and one really securing the top.

The body must be TRIMMED before the skirt is put on, and here individual taste, as well as fashion, must be brought into exercise.

Very many people look best with perfectly plain bodies; but those who have narrow chests and round shoulders may remedy these defects, in appearance at least, by the mode of trimming. Bretelles or shawl berthas, bands of trimming passing across the shoulders from the front of the waist to the back, are perhaps the trimmings which are most beneficial in correcting the appearance of narrowness of chest, and giving width and slope to the shoulders. The capes

of a shawl berthia go across the shoulders at the back, and down to the waist in front, gradually narrowing from the shoulders to the belt. The bretelles go down to the waist at the back also, and are generally of equal width throughout. Either should be carried quite to the tip of the shoulder, over the sleeve. Ruchings *à la vicille*, which are often fashionable trimmings, should be put on in the same way. If brought up near the neck, they will give an appearance of deformity to the finest figure.

Care must be taken in cutting trimmings of any fancy silk, that the two sides match, not only with each other but with the fronts of the dress.

Brandebourgs, or straps across the corsage, are very becoming to many figures, if put on properly. They should be very narrow at the waist, widening on to the bust, and continuing wide quite up to the highest band, parallel with the top fastening of the dress. Here the dress-makers have too much the fashion of putting them on only half way up, which is neither one thing nor another.

### The Sleeves.

In preparing to cut out the sleeves, the same care must be taken to notice any personal peculiarities as we have advised with regard to the other parts of the dress.

Not only should you take into consideration the length of the arm, and its size, but the general style of person, when deciding about the sleeve to be made, since no *fadion* could possibly make a perfectly tight sleeve becoming to a tall and thin figure, nor yet to an exceedingly stout one; and as the length of the arm differs greatly, it is requisite to know whether it is in good proportion to the rest of the person or not. For want of this attention, we have seen robes sent

home by even good dress-makers, with sleeves meant to display elegant lace undersleeves, so long as to fall over the hand, and almost conceal it; while another would have sleeves equally unreasonably short—almost the greater evil of the two, especially if intended to close at the wrist. The actual length of the arm from the shoulder to the wrist, over the bend of the elbow, should, therefore, be always taken; and thus any style of sleeve may be made of the proper length.

Another point to be noticed, having reference to size, is, that it should be always at least an inch-and-a-half larger round at the top than the arm-hole in which it is to be put, supposing it is intended to look plain. There will not be the slightest appearance of fullness, if it is done properly.

The slope at the top is rarely cut properly, by any but experienced dress-makers. The majority make the front and back of the sleeve equally sloping, upward and outward, from the seam to the center. Instead of this, there should be a slight curve *in* at the front, and decidedly a curve *out* at the back; the top being cut in a double curve, something like that of the letter S, only, of course, not so deep in proportion to the length. The whole inner curve need not be more than three-quarters of an inch at the deepest part; perhaps scarcely so much.

We have enumerated, elsewhere, the various styles of sleeves. Whatever sort you decide to make, a paper pattern, properly trimmed, will be found a very great convenience. It should, however, be tried on, so that any defect may be noticed, and remedied in cutting the real sleeves. Madame Demorest sells plain patterns, for cutting from, as well as the trimmed ones, which are to guide in making.

Having one of these, cut the lining of one sleeve, pin, and try it. Then lay it on the cloth, face to face, and cut the other lining. The sleeves must be cut in the same way; not only *the two right sides together*, but stripe to stripe, design to design, so that they may match exactly when the dress is made.

Remark, too, that stripes or running designs should always fall from the fore part of the arm to the back, and going upward.

Generally, a sleeve is cut in a single piece, not reckoning, of course, a cap or a wristband, if either forms a part of it. It should always be cut *bias*. Sometimes the tight coat-sleeve is made with a seam at the outer, as well as at the inner edge; but this is not usual. The general plan is to cut it longer on the outside, and set the extra fullness in two or three plaits at the elbow, which gives room enough. Very thick materials are, however, sometimes made with an outer seam.

Bishop sleeves are also cut so that there is a little fullness on the outer side, at the elbow. They should always be cut of a very ample length; otherwise they will be sure to drag at the seam, when the arm is extended. We have seen them finished, very prettily and comfortably, with a few rows of elastic round the wrist, instead of a wristband.

All the sleeves which are open, showing the interior, should be neatly lined for the entire depth that they can be seen. Fancy materials, and fancy silks, should be lined with a piece of the same. But plain silks, moires, satin, and all full-dress goods, should be lined with white silk, unless they are of dark hue, when black may properly be employed.

It is customary, in these cases, to finish the inner edge with a ruching of inch-wide satin ribbon, of the

color of the lining; but in the case of a black lining, a double row of narrow black lace, the two inner edges run together, and then made into a not very full ruchie, is, perhaps, even prettier. Whichever is done, the border should just be visible beyond the plain edge of the sleeve.

A sleeve that is open up the front—such as a Sultanah—should have this trimming, as well as the silk lining, carried up the open edges.

The neatest way of joining up a sleeve, is to fold it and the lining, both with the wrong side outward; pin or baste them together very exactly; stitch them up together (the four thicknesses), and then turn the right side of the sleeve outward. It will be found neatly lined, with the raw edges concealed. If the material be one that frays easily, the seam should be sewed over before the sleeve is turned.

The trimming must be put on strongly, but lightly. Braiding, or any thing else *in a line*, should be laid on evenly, not dragged. Even if put on apparently evenly, it will look as if the material beneath it were puckered, unless the braid or fringe is somewhat loose.

When puffings are put on, one edge, at least, has a piping. This is generally the upper one; and the lower edge is set on the wrong side of the trimming, which is turned back over the sleeve. It is then drawn up into its place, and the upper edge run on, on the right side, within the line of the piping-cord. This is the mode with a single puff. If the trimming consists of two or three, they are generally made in one piece, and may be run to the sleeve, on the right side, in the divisions, the upper and lower edge being managed as above.

Be sure to use thread strong enough to hold the

material well, as you must not put the stitches too closely, which would make the trimming look as if it were plastered in.

When a full sleeve is put into a wristband, as is the case with a bishop sleeve, let it come to the extreme edge of the band, and be slightly stitched over at the opening; otherwise it will inevitably gape and show the arm. Buttons are much better than hooks for a wristband, as the latter are apt to catch in trimmings or lace. But the very best and neatest fastenings of all are Ives' patent sleeve-buttons, which answer equally on lingerie or dresses, and last a lifetime.

Short sleeves are frequently worn even with high dresses; and their form, also, is governed, of course, by the prevailing fashion. Sometimes they are close to the arms, trimmed only with folds, fringe, or something equally flat; sometimes they are in large puffs, or a succession of smaller ones. At one time we find them little more than shoulder straps; at another they come almost to the elbow. In this, as in other respects, we must study the prevailing mode, if we desire to look fashionable; but we must not blindly follow its dictates, if we wish to be pleasing in appearance.

Short sleeves, like low dresses, should only be worn by those who will be improved in appearance by the unvailing of the portions of the person so uncovered. A lean scraggy arm could never possibly look well with a short sleeve; and if it happened to be made in a large puff, the effect would be still worse. It is quite possible, however, to arrange a sleeve which will look perfectly dressy, and yet cover a thin arm, so as to conceal its defects. In such cases the more light and gauzy the fabric of the dress, the better the effect.

will be, as you do not want to hide the arm entirely, but merely to give its outlines an indistinctness.

This rule holds good with regard to the undersleeves worn with long open sleeves of silk dresses. The present pretty fashion of making them up with illusion and ribbon, in puffs and bouillons, is the prettiest and most becoming that ever was invented. Of course muslin sleeves must be worn in the morning, but lace and illusion should always be chosen for evening wear. It will be a sad pity when so pretty a fashion is exploded.

When a lace or a cambric tucker is worn with a colored dress, the sleeves are sometimes made to correspond with this, the material of the dress itself forming little but a shoulder-strap or cap. This also has a charming effect, and is something in the Swiss style.

With the Watteau corsage (cut square on the bosom and high at the back of the neck), the proper sleeve is one fitting closely on the arm, as far as the elbow, and finished with deep ruffles of rich lace. There is an antique style about this dress which would be very becoming to certain classes of beauty, especially if the robe were one of the dark silks broaded in large bouquets of flowers, which are so much in vogue just now.

We must observe that the Watteau, Pompadour, or Martha Washington bodice—it goes by all these names—is only becoming to people who are somewhat plump, with round, short necks, and wide shoulders. It makes a thin person look scraggy. It should not be forgotten, either, that it was never intended to leave the front of the bosom exposed, with this corsage. The venerable lady whose name it sometimes bears, Martha Washington, wore, according to the

fashion of her day, a fine muslin handkerchief folded over the chest; and at the French Court, a fine chemisette of plaited cambric or lace was worn, coming close up to the throat, and finished with a ruche of lace. This last style is becoming to every one, and will be found to form an essential part of the beauty of the Watteau corsage.

### Mourning.

The materials for mourning are many and various; and although there are many people who, from conscientious motives abstain from wearing it; yet there are still a large majority who, alike in consonance with their own feelings and with the customs of antiquity, allow their persons to exhibit the tokens of regret for lost friends, and who would feel it an outrage on humanity to dress in bright and showy colors when they have lost those whose society and companionship made a large portion of their happiness here.

We do not presume to argue against the convictions of any one; but feeling strongly what those who do not wear black would stigmatize as the prejudice of old habit, we venture to give a few brief directions on the subject of mourning.

Mourning goods are, of course, fabricated in various materials, adapted to the different seasons. For winter we have French merinos, alpacas, reps, velours, velours ottoman, and a dozen other manufactures. The summer materials include barge, Spanish crape, culan cloth, bazarine, foulard silks, and pineapple cloth, as well as other goods, novelties which appear from year to year, and the perennial bombazines, organdies, and printed calicoes. In the silk department there are certain makes especially suitable for mourning—armure, ottoman, and radz-de-mor.

BOMBAZINE is considered the deepest of all mourning. It is expensive, however, and not durable; for which reasons it is seldom selected by persons with limited means, or for children's dresses. Paramatta is almost as handsome; cashmere, when fine, looks exceedingly well; and in the winter months, merino is very popular. Any of these may be appropriately trimmed with crape; and they are all considered fitter for deep mourning than silk, even though the latter be trimmed with crape.

The color of black for mourning should be a dull dead hue, not a blue-black, nor yet with any brown shade. The armures and ottomans are the favorite silks on this account; and at good mourning-stores they are to be obtained of great width—one and a half yards and two yards wide, expressly for mourning mantles.

For widows' mourning a crape bonnet, made as simply as possible, and with no other ornament than folds of crape, is considered the most proper; and in the interior a crimped widow's cap, of tarletan or white muslin. If this is objected to, as it is by some people, the bonnet should be of black crape entirely; but then the distinctive character of the dress is lost.

The vail is always of crape, and in this country is worn very long;—most inconveniently and absurdly so, indeed. In deep mourning, here, it is customary not to wear any white—even the cuffs and collar are of crape. But elsewhere plain hemmed clear muslin is considered equally proper, and is most worn, by widows especially. It certainly has a cleaner look than the black crape round the neck and wrists.

Whatever difference there may be on the propriety of wearing mourning, there can not be any with re-

gard to the necessity for its simplicity of style, if it be worn at all. Bows, flowers, and decorative finishing generally, are wholly out of place in deep mourning, the only fit trimming of which consists of crape folds.

The dress and mantle always look best *white*, even if not of a very costly material. Cashmere, for instance, which would look poor as a cloak mingled in any thing else, is perfectly unobjectionable in mourning, when trimmed with crape.

As we have said, the only bonnet for very deep mourning is crape; next to it comes silk trimmed with crape, with which the dress and mantle should correspond; and for slight and complimentary mourning, white, lavender, or purple mingled with black, and without any crape on the dress, suffice. Plain net, with black ribbon intermixed, or clear muslin, edged with very narrow net, makes suitable collars and cuffs—lace and embroidery being wholly inadmissible.

We would counsel that the linings of black dresses should be of gray, and never of black paper muslin. Even then, it is difficult to prevent the skirts from getting stained by the black dye. It is advisable, however, to run a piece of some black material inside the hem of the skirt, about a finger's depth, as it will look better than the gray, if it happen to show.

Jet ornaments have always been considered as MOURNING. During the last few months this article has been superseded by what we must consider as a wonderful invention—namely, ornaments of *in-lit rubber*, which, by some chemical process, is rendered as lustrous and *jet-like* as jet; but is susceptible of the most exquisite forms and settings, and takes impressions, as we suppose, of the most delicate and beau-

iful carvings. These lovely ornaments are produced by the India Rubber Company. Of course, unlike jet, they are not brittle, like the articles they so much resemble. It may be added that the finest gold only, can be employed in setting India rubber ornaments, as any inferior quality would become discolored by contact with the chemically prepared rubber.

We have mentioned mourning mantles; but, in fact, shawls of plain black, with a silk or crape border, and no fringe, are more often adopted in deep mourning than any thing else; and their very quiet appearance makes them peculiarly appropriate.

In the article of *crape*, what is called patent crape, equally crimped on both sides, is by far the best; as, although somewhat dearer than the common kind, it will be found much more durable. It will even be uninjured by rain, unless it is very heavy indeed. Crape, however, has the singular property of turning mouldy when put away damp, or into a damp place. It should, therefore, be thoroughly dry before it is consigned to its box.

Of black goods *Supiers* are considered by far the best; they can be had at the those dry-goods stores especially which may be called *family* houses, of the first class: Lambert's, or Uboldell and Pierson's, for instance.

We have spoken of purple, lavender, gray, and white, as being all colors which are admirable in slight mourning. We do not advise the mixture of any two together with black in one toilet, unless, indeed, gray and white be combined. Even then, black and white only, or black and gray only, would be more distinguished. It is a little singular that while the combination of any *one* color with black is among the most graceful, two or more spoil the effect.

We will conclude the subject of *mourning* by mentioning the manner in which the borders of widows caps are crimped, the same process being applicable to other puffings, both of muslin and plain bobbinet.

When the material is new, it has sufficient stiffness in itself to take the crimp; but if it have been washed, it will require to be slightly starched.

The hem being made of the proper width, run a common round stick, like a ruler, through it, drawing the material somewhat full on the stick. Set it across a vessel full of boiling water, covering it over so that it may be thoroughly steamed. When well saturated with the steam, remove and let it dry quickly. Of course, several hems or tucks almost close together may thus be crimped at one process, by having a sufficient number of round sticks.

Crape and gauze ribbons, both black and white, and the narrow gauze ribbons known as love ribbons, are considered particularly fit for mourning. Silk ribbons, if used at all, must be quite plain.

Of late it has become fashionable to allow scarlet and crimson to appear in mourning-dress. This is certainly no evidence of good taste — quite the contrary.

Head-dresses, where the dress is much trimmed with crape, should be of the same material; otherwise, plain black ribbon is admissible, and the coiffure may, very properly, be mingled with jet and bugles. A full-dress coiffure, in slight mourning, may be of black and gold, which is, at present, very fashionable. Those who are wearing deep mourning do not, usually, go to any place where full-dress is required.

#### Négligé Toilet.

There is no dress in which a woman looks so pretty as in a dressing-gown, with its proper accessories.

ties; and probably there is no country in which the ladies indulge, as a general rule, in such very handsome and expensive *adress* dresses. Both in France and England, elegant dressing-gowns are confined, strictly, to the higher classes; the wealthy and the noble; here, every lady in ordinary life has handsome morning wrappers, for summer and winter.

We cannot help thinking the fashion a pretty one; and to be glad to encourage it, even if it be somewhat luxurious; especially as the universal use of the sewing-machine enables us to indulge, at a trifling expense, in such dainty robe skirts.

The material of the dressing-gown must of course be selected according to the season. Nothing is so pretty for the summer as white muslin trimmed with embroidery; and a dress of this kind may be rendered very ornamental for any especial occasion, at a very trifling outlay of either money or time, by putting colored ribbons, covered with puffings of net, over the hem, above the embroidery, and adding a few knots of ribbon down the front, and also on the sleeves.

But for winter wear, something warmer is required; and common and foulard silks, cashmere, colored flannel, and merino, all find favor for this purpose. In silks, we prefer pretty foulards to the ordinary silks, because the material is softer, and falls into more artistic folds. But foulard silks with plain spots, or set patterns on them, certainly are not pretty. They often have more the appearance of calico.

Perhaps the soft shades of printed flannels make the prettiest of all winter dressing-gowns, trimmed with silk, satin, or ribbon of a bright hue; and for this reason, that flannel folds and falls better than

any thing else, and displays the light and shade in the folds to greater advantage.

Dressing-gowns are generally made with the fronts of the corsage in one piece with the front breadths of the skirt, the waist being confined only by a *cordeliere*. This is convenient, only that it is not every one who can or will arrange the folds prettily, in putting on the dress; and it would be better to make the corsage and skirt in separate pieces when the wearer does not like to have to take trouble in her toilet.

Of course, when the fronts are in one piece, they must be set on full at the shoulders; and the fullness is better put in plaits than gathers. The folds should be made downward toward the shoulder, on each side.

In order to cut such fronts properly, it is requisite to get a full body, with folds at the shoulder, in muslin first, and lay this on the material, allowing for the full length of the skirt beside the corsage. An entire breadth of flannel may thus be taken up on each side of the front, coming to the arm-seam; and this will make, also, sufficient fullness in that part of the skirt, the principal fullness in a dressing-gown being at the back, from arm-seam to arm-seam.

The fronts being thus managed, the size round the waist can be regulated at pleasure; but if great ease is desirable, there should be some power for slackening the back also; and it should be made to draw along the center. To cut out such a back, fold the material as for a tight one, but laying down the proper shape over it in a *slanting* direction, so that it is the *same* size at the neck, but gradually wider from that point down to the waist, where it should be quite two inches larger, besides trimmings in.

The lining and covering are cut alike, and set on

to the fronts at the shoulders and arm-seams. The lower edge of the back may then be finished with a cord, and the skirt added on. Casings along the back, in which double tapes are run, which may be drawn at pleasure, and tied round the waist, at once contract it to the size, and keep the back in its place.

The sleeves of a dressing-gown should always be simple in form, and not elaborately trimmed. When the fronts are faced *en tâche*, with quilted silk or satin, reverse cuffs of the same should finish the sleeves, and a small collar round the throat adds greatly to the warmth and comfort of the garment.

When ribbon or velvet trimmings are put down the front, the same may form a false cuff, or trim a real one, for the sleeves.

The inside of the fronts of dressing-gowns always require to be faced with silk. A single width, cut slanting down the center, like a gore, will suffice for the two sides.

The fastenings of the corsage should be substantial as well as pretty. Hooks and eyes should never be employed. Buttons and button-holes, or double buttons and loops are best; and two small loops of ribbon should be put at the waist, just inside the edges, to pin the front of the dress to the corset; otherwise it is apt to ride up.

Pockets are indispensable; and we incline to think that when made ornamentally, with trimmed exterior flaps, they are more dressy than the ordinary kind.

With a dressing-gown, of any sort, a pretty morning cap should be worn *always*, whatever the age of the lady. It is a graceful finish to the dress of a girl, and it rejuvenates an older woman. The slippers, also, which form an essential part of the toilet, should be of colored or black kid, trimmed with ribbon matching

that of the dressing gown in color; the stocking plain white—a warm merino in winter; and the handkerchief plain cambric; or, if in fashion, colored embroidery, since it can only be worn in a *neglige* dress.

The economical, and we presume there are some such even in the present day, may be glad of a hint or two as to making old dresses into new dressing-gowns, a process which may be often gone through with good effect.

A merino or cashmere dress, plain or printed, which has been worn till the owner is weary of the sight of it in its old form, can be converted easily and cheaply into a pretty dressing-gown, especially with the aid of an equally worn silk dress, some parts of which are sure to be good enough to make facings and trimmings and to line the fronts. If you have no pieces of the dress left, you can take some out of the skirt, for new fronts or sleeves, if needed, as the quilted silk facings will supply half a yard or so of extra width; and a dress which is designed to fall open in front will certainly not need to be so full as one closed all round. Of course, it is by no means essential to have the collar and skirt-fronts in one piece.

Old silk dresses intended to be used as trimmings should be carefully sponged, with a little alcohol in the water, ironed while damp, and rolled *tightly* up,—not folded—for some little time before. They will come out so much fresher than when this is newly done. Light silks may also be dyed for these purposes with advantage.

### Ribbons.

It is most important to every person who purchases ribbons to be able to designate the various widths

in the manner generally understood in the trade; and milliners and dress-makers, of course, have more need for this knowledge than private individuals. That they do not possess it is an evident fact, for one of the chief Broadway tailors, not many months ago, went through a long correspondence to prove that there was no such thing as No. 80 ribbon. The list, as we present it, was, however, obtained from one of the most important ribbon warehouses in this city.

**Zero. The narrowest width of Ribbon.**

No. 1	1-4 inch	No. 16	3 inch
1 1-2 . . . . .	1-2 "	18 . . . . .	3 1-2 "
2 . . . . .	3-4 "	24 . . . . .	4 "
3 . . . . .	1 "	30 . . . . .	4 1-2 "
4 . . . . .	1 1-4 "	40 . . . . .	4 3-4 "
6 . . . . .	1 1-2 "	50 . . . . .	5 1-4 "
9 . . . . .	2 "	60 . . . . .	5 1-2 "
12 . . . . .	2 1-2 "	80 . . . . .	5 5-8 "

There is a ribbon yet wider—almost 9 inches wide, imported sometimes for sashes.

22 is the usual width of bonnet ribbons; but some milliners have taste enough to put wider and handsomer strings, using No. 40, to No. 60.

The same scale applies to velvet ribbons.

A *piece* of ribbon is generally 12 yards; but in scarlets and crimsons (high colors, as they are technically called), 10 yards only are sold for a piece.

The fact of this deficiency reminds us to suggest that it is always desirable to measure any piece of goods before you either cut it yourself, or submit it to the hands of a dress-maker. The discovery of a deficiency, *before the cutting out*, may enable you to remedy it by altering the style of trimming, putting less than you had proposed in the skirt; or many other plans. After you have begun to cut out, this can no longer be done so well—if, indeed, at all.

### Traveling Toilet.

In their traveling toilet, American women are superior to all others. Of course, there are exceptions to the rule; but, generally speaking, whatever the season, their traveling dresses are well chosen. Nothing strikes a stranger with more pleasurable surprise than the sight of ladies dressed for a journey, with their quiet, elegant, neutral-colored dresses and mantles, and bonnets of the same hue, with just a *scuppernong* of a bright color round the face.

We often wonder how women can be found who profit so little by these examples as to display bonnets of crape or lace, lace mantles, and even low corsets, on railroads or steamboats. Yet we have seen such things, as well as heartily pitied the wearers.

On the general style of traveling-dress we have, therefore, nothing to say; but it is certainly within our province to give a hint or two regarding materials.

Every year we see some novelty brought out, both for warm and cold weather, for traveling dresses. The colors are sure to be quiet and modest-looking; but in the fabrics there is a great difference. No traveling-dress should be chosen which is likely to be materially injured by rain, which all materials containing *wool* with *silk*, *cotton*, or *linen*, are sure to be. It is true that *all-wool* dresses will also shrink in heavy rain, if not previously prepared; but then they shrink equally; and if some of the material is turned in at the top of the skirt, they can be lengthened. The mixed fabrics on the contrary, cockle up, and will never look well again.

We do not think that any semi-transparent material, such as the gray English bargee, which has been so much worn in the past season, should ever be

chosen for a traveling-dress, even in hot weather. Other materials, more substantial-looking, but not really at all hotter, can easily be found. And these look flimsy even if they are not so.

Fabrics that crinkle easily should also be avoided.

Jackets, from the facility which they offer for having a great number of pockets, as well as from keeping the person warmer than round bodies do, will, we think, continue fashionable for traveling. Pockets should be made in the waist seams, so that they will hold the portmoneaus one side, and railway tickets and so forth, on the other.

In winter traveling, a basquine of cloth, will generally be found more comfortable than a mantle, because extra wraps can be more easily added. It should not fit closely to the person, but be *demi-ajustee*, and certainly double-breasted. We confess to a prejudice in favor of abundance of pockets, in every garment destined for traveling wear; and in a basquine, should have breast pockets in the interior, as well as outside ones below the waist, with flaps to them in the ordinary way.

A mantle, or cloak, is a more cumbersome garment, and wanting sleeves, is not always so warm. But we would always provide a *water-proof cloak*, with a hood to it, that can be drawn over the bonnet, as an essential part of every lady's wardrobe, and especially for that of those whose duties compel them to be out in all weathers; and this brings us to the subject of

#### Cloak-Making.

As a general rule, it is almost as cheap to purchase a mantle at a good store as to make it; and certainly it is much more satisfactory. No private person can have such practice in making these garments as

would give her the facility of those who make it their business. Linings are rarely put in, or trimmings put on with the taste and finish of a regular hand; and again, the very great difference between the wholesale and retail price of materials, enables the manufacturer to sell a cloak for what the customer would barely get the materials for. It is not, therefore, at any time as a matter of *economy* that we would advise our friends to make their own mantles, nor yet as a matter of taste, but simply as a necessity, either from the distance from stores, or some equally unavoidable cause. Happily, everywhere there is a post office; and by it medium paper-patterns can be procured. In ordering them, the size and height of the wearer should be mentioned, so that a design of suitable dimensions may be sent. The paper pattern should be transferred to the paper muslin lining, allowing two inches in every direction to be taken up by the wadding (if it is to be quilted); besides the ordinary margin for turning in. This pattern must be joined in its various parts, and tried on, to ascertain the fit, before the outside is cut out. The quilting should be on the lining, the fronts, at least, being of silk. Sometimes alpaca, which has a very glossy appearance, is used for the lining instead of paper muslin. It looks much better; but it is, of course, more expensive. Even then, the silk facings should not be dispensed with.

There is a good deal of trashy wadding sold in this country. Good wadding is in large sheets, quite three-quarters of an inch thick; and it should be opened always before a fire, when it will easily split into two perfect sheets, of which the downy side should be next the person.

The lining being laid evenly on a large table, or on the floor, the wadding is laid over it and tacked

on with long stitches, in every part. It is then quilted by the sewing machine, in diamonds or any other pattern. But it is desirable to remember that the closer the quilting the less the warmth, the wadding losing much of its virtue when too much compressed. The quilting should be done with silk for the fronts, but cotton may be employed for the back; and indeed, it should only be quilted sufficiently to keep it from dropping.

The outer part of the mantle must then be joined together and the seams pressed — *which should be done with all cloth goods* — then it is laid over the lining on the floor, pinned, and tacked together all round, after which the edges are turned in, and those of the lining *over them*, on the inside, and sewed by hand.

Materials that are not lined are frequently bound with narrow ribbon, or a sort of silk tape known as tailors' trimming; and if an ornamental border, such as velvet ribbon, is put on, the edge of the cloth is turned on the *right* side, and the trimming made to cover the raw edge.

When pipings are used, they are of a much thicker kind than those employed for dresses. It is sometimes fashionable to put colored pipings to black or dark cloaks; but the practice has the inconvenience of obliging the bonnet to be of some special color to correspond; whereas every hue looks well with a plain black mantle.

The great weight of a heavy cloth cloak when lined throughout, has caused many of the first cloak-makers to line only the upper part — say as far as the elbows, leaving the lower part single. When this is done, the lining is generally of some other thick material, and not wadded; and it is not connected with the upper part except at the seams and fronts.

The mode of fastening a cloak varies with the fashion. Undoubtedly, the most comfortable, for cold weather, is with large buttons and button-holes, but sometimes double buttons and loops are employed. When this is the case, there should always be silk bands, about an inch wide, down the inside of each front, with small buttons and button-holes to close it, as the loops never do this effectually.

It always seems a puzzle to keep down a cloak or mantle at the waist. Pins tear the dress, brooches fall out; nothing seems effectual except one simple contrivance, which is merely a long narrow ribbon string on one side, at the waist, and a short one at the other. The long string goes round the waist, crossing, of course, first to the opposite side, and when tied with the short one, it effectually keeps the mantle in place, yet allows a free movement of the arms. It is the best contrivance for all mantles, but especially for those opening to the waist, as many of the summer mantles do.

In making up lace or silk mantles for summer wear, the frills and flounces must be put on by measurement, just as dress-trimmings are.

### Bonnets

For the reasons given in advising the purchase of ready-made cloaks, we should always recommend the buying of ready-made bonnets. It requires a very practiced hand to make a bonnet well, or even to trim it with elegance. It is, however, sometimes necessary to do it. Before you begin, see what is worn by the best-dressed people you meet; what shapes, colors, and so on, are fashionable. There is always a sufficient variety to enable you to choose something individually becoming. Be sure, whatever you do,

to get colors that will harmonize with such dresses as are likely to be worn with the bonnet, and not to buy various shades of one color, which is the great fault, in this country, of third-class milliners, who never seem to be aware that scarlet, crimson, and brick-red, are not one color, or that they can not, with propriety, be all huddled on to one bonnet.

If you mean to make a bonnet, you must buy a shape or foundation, as well as the materials. The quantity of silk or crape varies from three-quarters of a yard to a yard and a quarter, according to the size in fashion. Velvet is generally to be had *bias*, and it then cuts to much greater advantage for a bonnet, than when straight, for every part of the covering of a bonnet must be on the cross.

The crown is first covered, being tacked on so that the stitches are covered when the head-piece is put on. That is also tacked round the crown and then turned over, leaving a sort of fold round; it is either in a single piece, covering the front also, in which case it is brought over the brim and lightly tacked along, or the head-piece is *separate* from the front, when the place where they join is usually covered by the trimming. The lining is put by invisible stitches along the inside of the brim, and carried to the head-piece, where a sort of gauge is put to line the head-piece, which keeps the heat of the head from spoiling the bonnet.

The curtain is sometimes lined with another color, and made with a heading, sometimes not. Just now it is set on in deep plaits, and again it is gathered. This and the trimming are equally decided by fashion.

Milliners employ *pins* greatly in putting on trimmings. We think that sewing is better; but it must be done without plastering or giving a stiff appearance.

The present fashion of a bandeau has the advantage of keeping the bonnet on the head, especially is this the case where velvet is employed; indeed, a bit of black velvet put inside the top of a bonnet (the plush side to the head), will keep it on when nothing else will.

It is always advisable to bind the edge of a straw bonnet, if the fashion at all admits of it. The sharp edge of a straw is always unbecoming to the face.

When the curtain is of straw, three and a half yards of ribbon will trim a bonnet well. An extra yard, at least, is required for a curtain, which must be cut bias.

One string should always be about one-eighth of a yard longer than the other.

#### Patterns for Cutting out Dresses.

In every large town in the States, paper patterns are to be procured, by the aid of which dresses can be made in the newest styles; and when they can not be obtained direct, they can always be had by addressing any one of the establishments which deal in such matters in New York. Of all of them, Madame Demorest, whose system of cutting we have noticed with approbation, has the largest connection and the greatest means for affording a choice to her customers. French, German, and English patterns, with others, modified to suit the peculiarities of American toilet, can be obtained; and they form excellent guides in all branches of dress and cloak-making. Every pattern is made in thin paper, with a stout paper lining when necessary—as in a corsage—and appropriately trimmed, so that you see at once how your garment should to be ornamented. Fringe, buttons, plaited ribbons, each finds its appro-

priate *fac simile* in paper. Bodices, long sleeves, short sleeves, jackets, mantles, peignoirs,—all will be found at these stores, with plain paper patterns for cutting out by.

We would recommend, however, a proper paper pattern to be taken from the model according to the instructions we have given, using the paper pattern only as a guide in any peculiarity of cut, and for the trimming. We would also suggest, as a satisfactory way of insuring a pretty sleeve, or a graceful set of a mantilla, to cut out a model in old lining calico, or any waste material, and *try it on* before touching the cloth of which it is to be made; it being far easier to remedy any little defect in the shape then than afterward.

### Work Materials and Implements.

A workwoman is not half prepared for her business who is not properly provided with tools and materials. It is embarrassing to her to find herself without some essential but trifling article, at the moment she requires it for service; and it frequently causes not only loss of time, but serious damage to the garment on which she is employed. Let her, then, make a point of keeping her work-box or basket *always* furnished with every thing really indispensable; and this done, let her accustom herself to purchase, with the dress materials, all the trimming required, such as lining, braid, and the colored silk and cotton, if these be necessary.

There is often a question as to whether a work-box or basket is preferable; we think it would be best answered,—as children would answer an inquiry concerning their choice between pie and cake,—*both!* The head of any family, even if it consists but of two

or three persons, certainly requires a large, roomy, covered work-basket; and there are many things which can be kept more neatly and conveniently in a box. In this box, which always has suitable divisions, we should keep—

Two thimbles: one of steel, lined with silver; and one of ivory, for hot-weather wear.

Two pairs of scissors: one small, with fine sharp points; and one medium-sized pair, with one round and one pointed end. To these may be added a pair of button-hole scissors, and a pair of lace scissors.

One steel stiletto, or piercer, with a handle of ivory or mother-of-pearl.

A yard measure, such as dress-makers use, measuring sixty inches or so.

Two bodkins. Sizes different.

Silks. Black, white, and a few useful colors. The black should be fine, coarse, and medium.

China silks. On small spools, for glove-mending.

Sewing cotton. On spools 12, 16, 20, 24, 36, 50, and 70. W. Evans' Boar's Head crochet cotton are the generally useful sizes of the best cotton in the world.

Needles. From five to ten, besides darners.

Pins. Various sizes.

Needle-pins. These are broken needles, or needles with defective eyes, on which heads of red wax are stuck. For rich silks and satins, for muslins, and all kinds of fancy work, they are better than the finest pins.

Besides the above, rug, embroidery, crochet, knitting, and netting needles, a tatting shuttle, and other trifles for fancy work (if that happens to be a favorite employment), should be contained in the work-box; but the list we have given is strictly for plain work.

The WORK-BASKET should hold—

Hooks and eyes, black and white, of various sizes.

Buttons. Various sizes; linen, pearl, and china.

Tapes. Black and white, and at least three widths of the latter.

Bobbin, or round tape; useful for children's things.

Cord, for piping; black and white, of various sizes.

Cottons, for machine work, Evans' Boar's Head Machine cotton.

The most convenient way of keeping these various trifles is, to have a lining of silk round the interior of the basket, set round with a number of pockets, each drawing up, and capable of holding a small stock of these goods.

A pair of *large* scissors, for cutting out, should also find a place in the work-basket.

A large pincushion is indispensable. A common brick, covered with calico, having a bag of bran sewed on at the top, and the whole neatly covered with silk or damask, is the most convenient. It is heavy enough to hold the work pinned to it, yet not awkwardly ponderous. As, however, needles are apt to get lost when stuck in such a cushion, it will be better to have a small, separate one for them. The neatest is in the form of a miniature mattress, of layers of flannel, covered with silk. About five inches by three, and half an inch thick, is convenient. It is made exactly like a mattress, and answers both for pins and needles.

We have spoken of Walter Evans & Co's. Boar's Head cotton. This is a very celebrated English manufacture, which, for its peculiar excellence, has been chosen as the standard material in all the books treating of ornamental work. Since the popularity of sewing-machines in America, the same firm manu-

facture a spool cotton expressly for machine, which has had certificates of excellence from Douglass & Sherwood, the celebrated skirt manufacturers; Wheeler & Wilson; Moody, the shirt-maker, and other leading firms, which all pronounce it *the best* in the market. Every spool is marked with a boar's head on the top.

A most useful thing is a cutting-board which can be laid on the knees. It should be hollowed out so as partly to encircle the figure, by which means it will be found much more convenient than straight, for the arms lying over it will keep it steady. The material should be pine, or other soft wood.

So much of the fatigue of cutting out arises from having to stand to do so, that we are sure this very simple contrivance will be hailed as a boon by many thousands.

A piece of wax candle, for waxing thread, is often of service.

The wax-headed needles of which we have spoken, should be used for all silk materials, in which even fine pins make holes that never quite disappear. The needles have the other advantage of being longer; and the red heads make them easily discernible. If every needle of which the eye is broken be kept for this purpose, a sufficient stock will generally be on hand; but the damaged needles are, also, we believe, to be purchased, being extensively used by gilders, and in other trades.

#### Purchase of Materials.—Silks.

In proportion to the costliness of a purchase is the importance of exercising judgment and knowledge in making it; and silks being not only the most expensive of dry-goods, but those in which second and third

rate qualities are most readily palmed off on unwary customers, we will give particular attention to the discussion of their varieties and qualities.

It must be borne in mind that in silk, as in every other material, there are various degrees of excellence. When the raw silk is prepared for manufacture, the finest and most glossy is selected for making the best silks; the second quality makes an inferior silk, and the sweepings of the room—so to speak—the refuse, makes a third. We all know that in flour, and many other articles, these different qualities exist; but we do not remember, or perhaps even know it, when we are purchasing silks, although the wear and the appearance are equally affected by it.

The few points to observe in silks are gloss, softness, and weight. The last is the one too frequently considered to the exclusion of the others. "Such a heavy silk! as thick as a board!" are the eulogies frequently heard on a material which will probably cut in every gather before it has been worn a dozen times.

In choosing silk, examine the raw end of the piece. A silk of the first quality will be equally glossy in the web and the woof; that is, the threads that run across and in the *length*. The last is here frequently called the *chain*. Frequently the chain is of first-quality silk, and the cross threads of an inferior description, and thick, so as to give the appearance of a rich quality, in which case, either the price of first-class goods is demanded, or it is made a merit that a low price is asked.

In silk, especially, the best article is the cheapest, since this material is less liable to get out of fashion than almost any other; and it is susceptible of dyeing to advantage. The class of silks which it is least

advantageous to buy of first-rate quality are those with eccentric designs, the fashion of which is likely to pass away speedily, while on them their present beauty depends. In purchasing them, perhaps, a dress at \$1 or \$1.25, would be more really economical than a better at two dollars. It would last the season out equally well, and then could be converted into trimmings or linings with good effect, with or without dyeing.

Each class and quality of silk is known by a different name; and although it is too much the custom of French manufacturers and American clerks to bestow *fancy* names (*noms de circonstance*) on any novel fabric or style, there are certain terms, universally known in the trade, with which every purchaser should be familiar. We therefore give them, in consecutive order, according to the qualities of the silks, indicated as they are by the weight.

*Gros de Naples*.—English.

*Gros d'Afrique*.—(Corded.) French. Colored.

*Gros d'Italie, or Italienne*.—(Corded.) French. Colored.

*Gros Grains*.—(Fine cord.) French. Black and colored.

*Gros d'Ecosse*.—(Heavy cord.) French. Black and colored.

*Gros d'Orleans*.—Mourning. (Heavy cord.) French. Black and colored.

*Armure*.—Mourning. A silk woven so that there is a small pattern produced, the lines running across the fabric being, as it were, broken.

*Armazine*.—Mourning. A variety of the above.

*Barathea*.—Mourning. A very rich dull-looking silk.

*Radz-de-mer*.—Mourning. A silk rarely found in this country.

#### COLORED PLAIN SILKS.

*Marcelline, or Sarsenet*.—Very thin; used principally for linings.

*Poult de Soie*.

*Tuffeta*.

*Glace*.—Lustrous silk, principally used by milliners.

*Ducapé*.—Heavy, rich, with a dull finish.

*Chine*.—Has the design printed on the silk.

## FIGURED AND EMBROIDERED SILKS.

*Reps.*—A heavy corded silk.

*Droquet.*—The figure, generally a small one, is produced by the chain; and either the back of the silk looks perfectly plain, or both sides are alike.

*Sauze.*—In this style, warp and woof being both of one color, different colored threads are added in the warp, producing a figure on the right side, and being seen also on the wrong. When the threads are not woven in between the patterns, but cut away, the flowers are apt to fray out.

*Broche.*—(Brocaded). The figure is produced by the chain, more being cut on the wrong side than is seen on the right. There is, in fact, a double chain, and the flowers can not wear out.

*Damask.*—These silks are so woven that a perfect but different design appears on each side. Say leaves in green on a black ground on the right side, black leaves on green ground appear on the other. Necessarily, it is very thick and heavy, and proportionately expensive.

*Taffeta.*—Changeable or shot silks, have the warp of one color, and the woof of another. Black, white, or gold color is the favorite for the woof; black being combined with dark hues, white or gold with delicate colors. OBSERVE, the light combinations of these silks look better than almost any others by gaslight.

*Bayadere.*—Have stripes running across the fabric.

*Stripes.*—These stripes are always supposed to be in the length of the material.

*Carré.*—Design in squares (large or small) of two colors.

*Rouge.*—When the design is in squares, framed by several colors.

*Pompadour.*—Detached bouquets in natural colors on a solid ground.

*Florale.*—Floral designs in wreaths and bouquets; not detached.

## ROBES; ROBES A DISPOSITION.

This term implies that the material is not sold by the yard, but by the dress; and so designed that it must be made after a certain style.

*Robe à quille.*—Ornamented stripes at the sides.

*Robe à la rez.*—So woven that each breadth of the skirt has a perfect design produced in itself, while also the whole blend into one design when made up.

*Robe à pyramid.*—A design on the front of the skirt only, in pyramid form.

*Robe à Marie Antoinette*.—Several narrow flounces on the underskirt, and a border to the upper one, forming a deep bounce above.

*Robe à la Reine*.—Double skirt, the upper one opening in front.

*Robe à volants*.—Flounced dress, a deux, a trois (two flounces, three flounces), etc., according to the number.

*Moire*.—Watered. A proper moire silk has the watered pattern in stripes, not extending across the entire breadth. It is commonly but erroneously called watered silk.

*Moire antique*.—Has the design across the entire breadth. The silk is generally wide.

*Foulard*.—Washing silk, fit for wrappers and morning-dresses.

**OBSERVE**.—Almost all these robes have suitable trimming for the bodies or corsages forming a part of them. Also note that the terms by which the different styles are known, apply equally to other materials, as well as silks.

We have spoken of the different qualities of silks; but the material is greatly adulterated by a mixture of cotton or linen. Often what looks like satin stripes are merely faced with silk, which, of course, soon wears off and leaves the dress shabby. It is desirable, therefore, to unravel a little bit, and so ascertain whether the warp is of silk or not.

**Note to purchasers** of plaids and wide bayalleries. Examine the goods well to see whether they are woven with tolerable regularity, and are likely to match, at the seams, without much waste. Many of the goods sent here (especially *tartans*!) are so defective they can not be made to match by any process; and, of course, the dress never looks well when made up.

In concluding these observations on silks, we have not, of course, attempted to give the thousand-and-one terms and varieties which the caprices of fashion have brought out: as, for instance, this season, *Gros de Moscow*, and *Gros Mucette*; which, if they are not

actual ordinary robe, so closely resemble it as to be hardly distinguishable from it. But we have given all the regular trade articles and names. So, in noticing the colors we speak of armure and barathea as mourning silks. It is true that one year in ten, perhaps, they will be made in colors also; but this is the exception, not the rule.

#### VELVET.

This beautiful material is good in proportion to the fineness and closeness of the pile, and the quality of the silk employed. The pile is made by weaving over very fine brass wires, having grooves along the center, through which a very sharp knife is run to cut the strands of silk. Uncut, terry, or royal velvet (for the material is known by all these names) is made in the same way, but the wires are drawn out, without cutting.

Common velvets have frequently cotton backs, which makes them, of course, a great deal cheaper than those that are entirely of silk; and there is also an article composed wholly of cotton.

#### UNCUT VELVET, OR TERRY.

Has the pile in loops instead of being cut. It, also, is frequently made with a mixture of cotton, much to the detriment of its appearance.

Many of the rich silk dresses with velvet designs woven in them, have the flowers and leaves partly in cut, and partly in uncut velvet, the effects of light and shade being thus better produced. The weaving of these robes must be considered as a perfect triumph of art.

## FRENCH MERINO.

This favorite material is composed wholly of wool; and it is twilled on both sides alike. Hence it will turn well, and can also be dyed over again, when the original color is faded.

A good merino feels thick and close in the fingers. It is a good plan to hold it up before a strong light, to see if there be any inequalities in the weaving.

The best merinos are usually the widest also; so that there is not so much actual difference as would appear in the price.

## CASHMERE.

Looks like fine merino; but it is thinner, and twilled on one side only, so that it will not turn. It is, however, very soft and delicate.

## GRENADINE

Is in silk, what book-muslin is in cotton, woven with wire-like threads, of exquisite fineness. Generally there are silk stripes or bars in it: and the heavier these are, the more costly.

In this material, as in bareges, balzarines, and organdies, cross-bars are more durable than those in which the stripes run all one way, especially when that way is across, when the material is sure to split between the thick lines.

## CHINTZ.

We speak of chintz patterns on silk, organdy, and muslin goods, not always correctly. A full chintz pattern has seven colors combined, but sometimes goods are so called which have not more than five.

DICTIONARY  
OF  
MILLINERY AND DRESS-MAKING.

## TECHNICALITIES.

*Agéments.* Trimmings.

*À l'Amazone.* In the style of an equestrian costume, or a riding jacket.

*À l'enfant.* A full body, low, and gathered into a bunch across the bust, and at the waist. What is commonly called a baby waist.

*À just.* Fitting closely. *Pr. à just.* Not fitting very closely.

*À la vierge.* A style of low body, in imitation of that in some paintings of the Virgin, whence its name. It is only made in thin materials, fitting over tight under corseage: the front is set in large plaits, setting out, open at the top.

*À la vieille.* Plaited trimming, the plaits set in opposite directions at the two edges.

*Accusé.* Forward. *La passe très accusée.* The front (of a bonnet) coming very forward.

*Allongé.* Lengthened out.

*À pois.* Design in round spots, like peas.

*À petits semés.* Small designs, as flowers or set patterns, dotted over the ground of a dress at intervals.

*Applique.* A piece of another color or material put on, and

forming the design, the edges being fastened down.

*Basque.* Term generally employed to signify a jacket, separate from the skirt. Properly it means that part which comes below the line of the waist.

*Basque postillon.* A body which has the *basque* part only at the back, gradually tapering off to the arm-seams, and generally full and set in plaits behind, is termed a *basque postillon*.

*Basquine.* A jacket with a very long skirt, coming at least half way over that of the dress.

*Bordé à cheval.* A trimming which forms an actual edge to any thing, appearing both on the right and wrong side, is said to be *bordé à cheval* —that is, as a saddle is, put on a horse, to come down on each side.

*Brides.* The strings of a bonnet.

*Barbes.* The face trimmings of a bonnet.

*Cambré.* Sweeping. Flowing.

*Chicorée.* A pinked ruche, the edges of which have threads drawn out, to look *curled and fringed*, like endive.

*Coupé.* Divided. Cut.

<i>Colonne.</i> A column or pyramid.	<i>Evasé.</i> Open. Hollow. Speaking of the form of a bonnet—it means, open and standing out at the sides.
<i>Colimaçon.</i> Curled up. In snail form.	<i>En rapport.</i> In harmony with.
<i>Coulisse.</i> A running, or gau ging.	<i>Éclatant.</i> Showy.
<i>Coiffe.</i> Any thing which fits the head, and surrounds the face becomingly. <i>Ce chapeau vous coiffe à ravir,</i> that bon net fits and suits you admirably.	<i>Étroit.</i> Narrow.
<i>Creusé.</i> Hollowed out.	<i>Ebouriffé.</i> Of the hair. In disorder.
<i>Chignon.</i> Hair twisted on the nape of the neck.	<i>Ebouriffante (Toilette).</i> A showy, glaring, but untidy style of dress.
<i>Cœur.</i> Center. Eye of a flower. Heart.	<i>Échancré.</i> Hollowed out. Sloped out.
<i>Croisure.</i>	<i>En tablier.</i> In the shape of an apron. Increasing in width from the waist to the bottom of the skirt.
<i>Damier.</i> In blocks of two colors, like a chess-board.	<i>Façonné.</i> Ornamented. Elaborate.
<i>De luxe.</i> Of luxury. Articles more ornamental than useful.	<i>Façon.</i> Style of making.
<i>Dent.</i> A sharp-pointed scallop.	<i>Fente.</i> A slash.
<i>Dessiner.</i> To mark the outline.	<i>Feston, Festonné.</i> Button-hole stitch. <i>Bord festonné.</i> Edge worked in overcast stitch.
<i>Dessiner la taille.</i> Marking the outline of the waist.	<i>Fourni.</i> Trimmed. Furnished.
<i>Dominant.</i> Leading—[ <i>le style dominant</i> , the leading style].	<i>Frimaté.</i> Spangled over with dew-drops; or frosted.
<i>D'un seul tenant.</i> All in a single piece.	<i>Frisé.</i> Curled.
<i>Disposition.</i> Arrangement.	<i>Frisette.</i> A cluster of curls.
<i>Draperies.</i> Pieces put on full, and gathered at the ends.	<i>Fronce.</i> A frill.
<i>Ecossais.</i> Tartan. Plaid pattern.	<i>Froncé.</i> Frilled; gathered or whipped and set on as a frill.
<i>En cœur.</i> Open in the form of a heart, of the corsage of a dress.	<i>Galerie—à galerie.</i> Set on in rows, or stages, with intervals between.
<i>En V.</i> Open in the form of a letter V—applying to the front of a corsage.	<i>Goufré.</i> Goffered.
<i>En biais.</i> Bias. Crossways.	<i>Godet.</i> A plait, larger at the top than the bottom, and open at the former. The plaits of a corsage à la tierge are called <i>godets</i> .
<i>Encadrer.</i> To surround. <i>Encadre de dentelle,</i> trimmed all round with lace. Usually applied to buttons, and such things.	<i>Habillé.</i> Full dress.
<i>Entrelacé.</i> Intertwined. Plaited together.	<i>Jockey.</i> Trimming on the upper part of a sleeve—he is called <i>the cap</i> .
<i>En droit fil.</i> The straight way of the material. Literally by the straight thread.	<i>Lache.</i> Loose.
<i>En éventail.</i> In the form of a fan.	<i>Lamé.</i> Woven with gold, or silver, or tinsel.
<i>Espace.</i> At regular distances from each other	<i>Large.</i> Wide.
	<i>Lé—t.</i> Breadth of a dress.
	<i>Lozengé.</i> Diamond-shaped.
	<i>Mat.</i> Plain—not bright. <i>Or Mat.</i> Dead gold.
	<i>Moucheté.</i> Spotted.

*Mourir.* To slope away gradually.

*Nœud.* A bow. A knot.

*Nœud papillon.* A double bow, plaited in the center to resemble butterflies' wings.

*Nœud à cheval.* A bow set on the top of a bonnet, so that it falls equally on each side—saddle-like.

*Ouvert en siflet.* Cut open in a very deep, sharp point.

*Ourrage.* Much worked or ornamented.

*Ombré.* Shaded.

*Pagode.* Pagoda form. Increasing toward the bottom.

*Panaché.* Streaked. Variegated.

*Paré.* Ornamented. Full dress.

*Parement.* Ornament the bottom.

*Pan.* Lappet.

*Patte.* Piece put on—generally small and pointed, like a paw.

*Petit.* Narrow.

*Picot.* A small tuft or purling at the edge of lace.

*Piqures.* Small eyelets, sewed over, or spots.

*Pompadour—in colors.* Mixture of a light blue and pink.

*Plisses en gerbe.* Folds spreading out and increasing in width, like a sheaf of wheat.

*Préjugé vaincu.* Mixture of green and blue—[literally, prejudice conquered.]

*Quadrille.* Marked in squares. Quilted.

*Rang.* A row.

*Rangée.* In a row.

*Rayé.* Shaded in different colors.

*Resonant.* Showy and peculiar. (Literally, *loud*.)

*Relevé.* Raised. Turned back. (*Cheveux relevés à l'Impératrice.* Hair turned back à l'Impératrice.)

*Revers.* Turned back. The facing of a dress, or a cuff turned back over the sleeve.

*Reters Molière.* A deep, turned back cuff, pointed and wide; and cut open at the outer edge.

*Rembourré.* Stuffed.

*Rosette.* Rosette.

*Rosace.* Rosette.

*Satiné.* With a smooth surface, like satin. Of satin.

*Saillant.* Coming out suddenly. Projecting.

*Semé.* Dotted over. (Literally, sown, like seed in the ground.)

*Tout.* Very. (*Tout petit*, very small.)

*Tresse.* A tress. A plait.

*Taillardé.* Slashed. Cut open.

*Touffu.* Set on in a tuft, or bunch.

*Tuyauté.* Gossed. Crimped.

*Toilette d'Intérieur.* Home dress.

*Toilette demi parée.* Dinner dress. Dress suitable for ordinary friendly visiting.

*Toilette de promenade.* Walking dress.

*Toilette habillée.* Full dress. Dress fit for balls.

*Toilette de mariée.* Bridal dress.

*Toilette de jeune fille.* Dress suitable only for a young girl.

*Toilette négligée.* Dress suitable for morning, at home only—generally dressing-gown, and always with a cap.

*Voyant.* Showy.

*Zéro.* Nothing.

## TECHNICAL TERMS IN DRESS-MAKING AND MILLINERY.

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<i>Ourlet.</i> Hem.	<i>Bouillon.</i> Small puffing; often with colored ribbon run underneath.
<i>Plis.</i> Folds.	<i>Bouillonné.</i> In small puffings.
<i>Fronce.</i> Frill.	<i>Ruche.</i> Ribbon, lace, &c., plaited full in the center.
<i>Fraise.</i> Ruffle, ruff.	<i>Décompé.</i> Pinked.
<i>Volant.</i> Flounce.	<i>Montante.</i> (robe). High dress.
<i>Doubleure.</i> Lining.	<i>Décolleté.</i> (robe). Low dress.
<i>Double.</i> Lined.	<i>Mandarin.</i> Hanging sleeves, large and flowing.
<i>Couture.</i> Seam.	<i>Pagode.</i> Gradually increased from the shoulder: not very large.
<i>Taille.</i> The waist.	<i>A la reine Marie.</i> In puffings from the shoulder to the wrist, with bands between.
<i>Corsage.</i> Body, generally called <i>waist</i> , in America.	<i>Cloche.</i> Bell-shaped.
<i>Jupe.</i> Skirt.	<i>Sultana.</i> Somewhat like a mandarin, but cut square at the bottom, and open to the shoulders.
<i>Manche.</i> Sleeve.	<i>Gigot.</i> Gigot. The shape of a leg of mutton, full from the shoulder, and becoming tight below the elbow.
<i>Jockey.</i> Cap. Upper part of the sleeve.	<i>Duchesse.</i> A full sleeve, set into a band at the wrist.
<i>Manchette.</i> Cuff.	<i>Fichu.</i> Handkerchief, or small pointed cape, not coming below the waist.
<i>Collet.</i> Collar, cape.	<i>Canezou.</i> Cape with long ends, worn outside the dress.
<i>Poignet.</i> Wrist.	<i>Pélerine.</i> A larger sort of cape, with or without ends.
<i>Saignée.</i> The inner side of the bend of the elbow. Literally, where people are bled.	<i>Chapeau.</i> Bonnet.
<i>Ceinture.</i> Waistband, sash.	<i>Capote.</i> A drawn bonnet.
<i>Cordelière.</i> Girdle.	<i>Chatel.</i> Head-piece.
<i>Berthe.</i> Bertha.	<i>Passe.</i> Front.
<i>Bretelles.</i> Braces, suspenders, trimmings crossing over the shoulders, from the back to the front of the waist.	<i>Fond.</i> Crown.
<i>Tunique.</i> Tunic; skirt open in front.	
<i>Encolure.</i> The part covering the neck and shoulders.	
<i>Entournure.</i> The slope, the arm-hole.	
<i>Listière.</i> Binding.	
<i>A Listière.</i> Bound, edged.	
<i>Bouffant.</i> A large puffing.	
<i>Manches bouffantes;</i> short sleeves formed of a single puffing.	

*Traverse.* Cross-piece.

*Bavouet.* Curtain. (American, *cape.*)

*Choux.* A tuft of bows of ribbon.

*Rosace.* Rosette.

*Touffes.* A tuft of flowers.

*Brides.* Strings of a bonnet.

*Barbes.* Cap, face-trimmings, tabs, of a bonnet.

*Plissé.* Fold.

*Dessous.* Inside of a bonnet, under part.

*Dessus.* Outside of a bonnet, upper part.

*Coquille.* In the form of a shell.

*Ricattu.* Falling back.

*Patte.* A square piece put on. Literally, a paw.

*Natte.* Hair.

*Torsade.* A twisted or plaited ornament. The plait now worn round the head.

*Guirlande.* Garlands.

*Cordon.* Drooping ornament. Cord.

*Bandeau.* A band—especially across the forehead, inside a bonnet.

*Cachepeigne.* Head-dress covering the comb and back hair, and falling on the neck. Literally, comb-concealer.

*Tuyau.*

*Reseau.* Net-work.

*Resille.* A hair net.

*Chute.* Any thing falling carelessly, such as sprays or ribbons at the back of a head-dress.

*Coiffure.* Head-dress. Also applied to those lace or other ornaments which cover the head-piece of a bonnet.

*Confections.* Mantles and cloaks.

*Maison de Confections.* Mantilla warehouse.

*Coin du feu.* A loose jacket to be worn over any dress, as an occasional in-door wrapper. Made very loose and large in the arm-holes.

*Zouave.* A loose jacket, with open sleeves, braided like that of the Zouaves, on the fronts, back, and sleeves.

*Capuchon.* Hood.

*Mantelet écharpé.* Mantle, short over the back, and with long ends, like those of a scarf.

*Meatéau Henri III.* A short, graceful mantle, worn in the time of Henry III. of France.

*Manteau.* A cloak, rather implying simplicity of style.

*Mantelet.* A mantle, more complicated in form, and perhaps more ornamented.

*Basquine.* A basque or jacket, with a very long skirt.

*Caraque.* A loose coat, buttoned over the chest, defining, without fitting, the person.

*Redingote.* A pelisse. An out-door garment with close body and full skirt.

*Plat.* Flat, plain.

*Œillet.* Eyelet-hole.

*Agrafe.* Hook, buckle.

*Bouton.* Button.

*Fiffé.* Fringe.

*Frange.* Bullion fringe—i. e., twisted in cords.

*Galon.* Flat silk braid; gold or silver lace.

*Gland.* Tassel.

*Boucle.* Buckle, slide.

*Bouclette.* Small buckle.

*Ganse.* Cord.

*Grelot.* Acorn-shaped drop ornament.

*Lacet.* Braid.

*Soutache.* Braid. Braided.

*Olive.* Small drop ornaments.

*Pendalogues.* Long drop ornaments.

*Passementeries.* Literally, lace work; but it is applied to ornaments formed of woven silk, or silk cord; now often mingled with jets.

*Jais.* Jet.

*Email.* Enamel.

*Perles.* Pearls, beads: when used without any addition it means the former. For the general sense, the kind of bead is generally mentioned; as, *perles d'acier*, steel beads.

*Perles Charlottes.* Or simply *charlottes*, seed beads.

#### LACES AND EMBROIDERIES.

*Lingerie.* Under-linen. Also such articles of muslin and lace work as are seen when the wearer is dressed.

*Plastron.* Habit-shirt, with collar.

*Guimpe.* Chemisette.

*do à plis Suisse.* With fine narrow tucks.

*Jabot.* A frill down the front of the dress.

*Entredeux.* Insertion. Literally, between two.

*Broderie Anglaise.* Embroidery with the design cut out and sewed over. English embroidery.

*Broderie Française.* With satin stitch and fine fancy open stitches. French embroidery.

*Broderie Suisse.* Muslin on net.

*Plumetis.* Satin stitch.

*Feaston.* Button-hole stitch.

*Ajours.* With open stitches.

*Guipure.* Where the ground is of bars of thread, or button-holed, and the muslin cut away.

*Point de chainette.* Chain stitch. Tambour stitch.

*Dentelle.* Lace.

*Gutpure de Venise.* Venice lace, thick and heavy, worn, by etiquette, in winter only.

*Valenciennes.* Valenciennes. Suitable for trimming under-linen, or for morning-dress.

*Dentelle de Flandres.* Flanders lace, always worn in *négligé*.

*Malines.* Mechlin lace. It is thought suitable for the summer.

*Point d'Angleterre.* The point most commonly known in this country. Very fine and delicate, a cord appearing to be run in net, and the design made with the needle.

*Point à l'aiguille.* In this the richest designs have a hand-wrought ground. Consequently very costly.

*Combination Point.* These two united; the parts most seen being à l'aiguille, the rest *point d'Angleterre*.

*Spanish Rose Point.* Very thick and heavy: entirely hand-wrought, and appropriate only for very full dress. Mostly the production of the early ages.

#### COLORS.

*Couleurs tranchantes.* Bright decided colors, contrasting strangely with each other.

*Couleurs écrues.* Soft, neutral, Quaker colors.

*Foncé.* Deep, dark.

*Claire.* Light, pale.

#### YELLOW.

*Paille.* Straw-color.

*Mais.* Maize, corn-color.

*Bouton d'or.* Golden yellow.

*Orange.* Orange.

*Abricot.* Apricot.

*Jaune.* Yellow.

*Beurre frais.* Pale yellow.

Literally, fresh butter-color.

#### BLUE.

*Bleu.* Blue.

*Bleu ciel.* Sky-blue.

*Bleu impérial.* Imperial blue. A somewhat deep blue.

*Marie Louise.* Marie Louise.

*Bleu saphir.* Sapphire blue. The color of a sapphire.

*Bleu vert.* Green blue.

*Inde plate.* A blue peculiar to Chinese and Indian dyes.

#### PURPLE.

*Lilas.* Lilac.

*Violet.* Violet.

*Marguerite* or *Marguerite des Alpes.* Reddish purple.

*Pourpre.* Purple.

Mauve. A warm shade of lilac.  
Mauve.

Pensée des Alpes. Bluish purple. Heart's-ease hue.

## GREEN.

Vert. Green.

Pomone. Pomona. Apple green.

Myrte. Myrtle green.

Vert islay. A soft green tinged with blue.

Emeraud. Emerald green.

Vert bouteille. Bottle-green.

Vert d'eau. Sea-green.

## GRAY.

Gris fer. Iron gray.

Faon. Fawn.

Tourterelle. Dove color.

Gris. Gray.

Gris poussière. Brownish gray. Dust color.

Gris perle. Pearl gray.

Gris Russe, (new). A sort of slate color.

Grisaille, (new). A light gray.

## RED.

Rose chêne. Color of a hot-house rose.

Rouge. Red.

Vermeil. Vermilion.

Cerise. Cherry; a bright pinkish red.

Rose. Pink; rose color.

Rose de Chine. A pale pink, with a yellowish cast.

Rose : rose. Decided pink; deep pink.

Solferino, (new). Pink, with a tinge of lilac.

Ecarlate. Scarlet.

Magenta, (new). Somewhat like Solferino, but deeper.

Ponceau. Ponceau.

Cramoisi. Crimson.

Rubis. Ruby.

Groseille. A deep, rich crimson. Literally, gooseberry.

Groseille des Alpes. A shade of deep purplish red.

Grenat. Garnet-colored.

Fleur de pêche. Peach blossom.

Aurore. Aurora; the flame-like pink seen at sunrise.

Faux rouge. A peculiar red—sometimes an Indian dye.

## BROWN.

Brun. Brown.

Chocolat. Chocolate.

Havane, (new). Havana; a gray shade of chocolate.

Marron. Maroon. Also chestnut-color.

Isabean. A light brown—somewhat dingy. Hair brown.

Citron. Citron-color.

Solitaire. A peculiar brown—between chocolate and chestnut.

Café au lait. Pale coffee color.

## FLOWERS, ETC.,

## MOST COMMONLY USED IN MILLINERY.

Lierre. Ivy.

Verveine. Vervain.

Myosotis. Myosotis.

Paquerette. Michaelmas daisy.

Eillet. Pinks.

Muguets. Lilies of the valley.

Brins d'herbes. Blades of grass.

Coquelicot. Poppies.

Epis. Wheat-ears.

Avoine. Ears of barley.

Chrysanthèmes. Chrysanthemums.

Bluets. Corn flowers.

Pensées. Heart's-ease.

Ibiscus. Ibis.

Clochettes. Harebells.

Giroflée. Gillyflowers.

Laurier rose. Oleander.

Réseda. Mignonette.

Héliotrope. Heliotrope.

Narcisse. Narcissus.

Jasmin. Jessamine.

Fougère. Fern.

Marguerite. Daisy.

Aubépine. Hawthorn.

Clématite. Clematis.

Daphne. Daphne.

Azalée. Azaleas.

Iris. Iris.

Boules de neige. Guelder rose.

**Corbeille de Mariage.**

Our readers are aware that the French, the most artistic of dressers, think more of their shoes and gloves than of any other part of their toilet. We append a list of what is considered a complete outfit in the way of shoes and boots, premising that the popular prejudice in favor of Paris-made goods is well-founded, from the superior excellence both of material and workmanship. The French patent-leather, for instance, is prepared differently to either the German or the English, and it *never cracks*. The same superiority exists in every other material, and the firm is imitable. The following would be contained in the most ordinary *corbeille de mariage*:

*Mules*.—Slippers without heels, fit only for the bedroom.

*Pantoufles*.—Slippers suitable for breakfast wear.

*Douillet*.—Quilted shoes.

*Souliers à Cordon*.—Evening slippers with strings.

*Souliers Louis XV*.—Slippers with high heels—full dress.

*Souliers de Béqueme*.—Getting-up shoes, generally very ornamental.

*Souliers hauts Anglais*.—Shoes coming up the ankle and tying—walking shoes.

*Bottines tout cuir*.—To lace—all cloth or prunella.

*Bottines toute étoffe*.—To button—all cloth or prunella.

*Bottines tout claquier*.—To button—soled all round.

*Bottines touts bouts*.—To lace—tipped.

*Bottines touts bouts*.—Elastic sides.

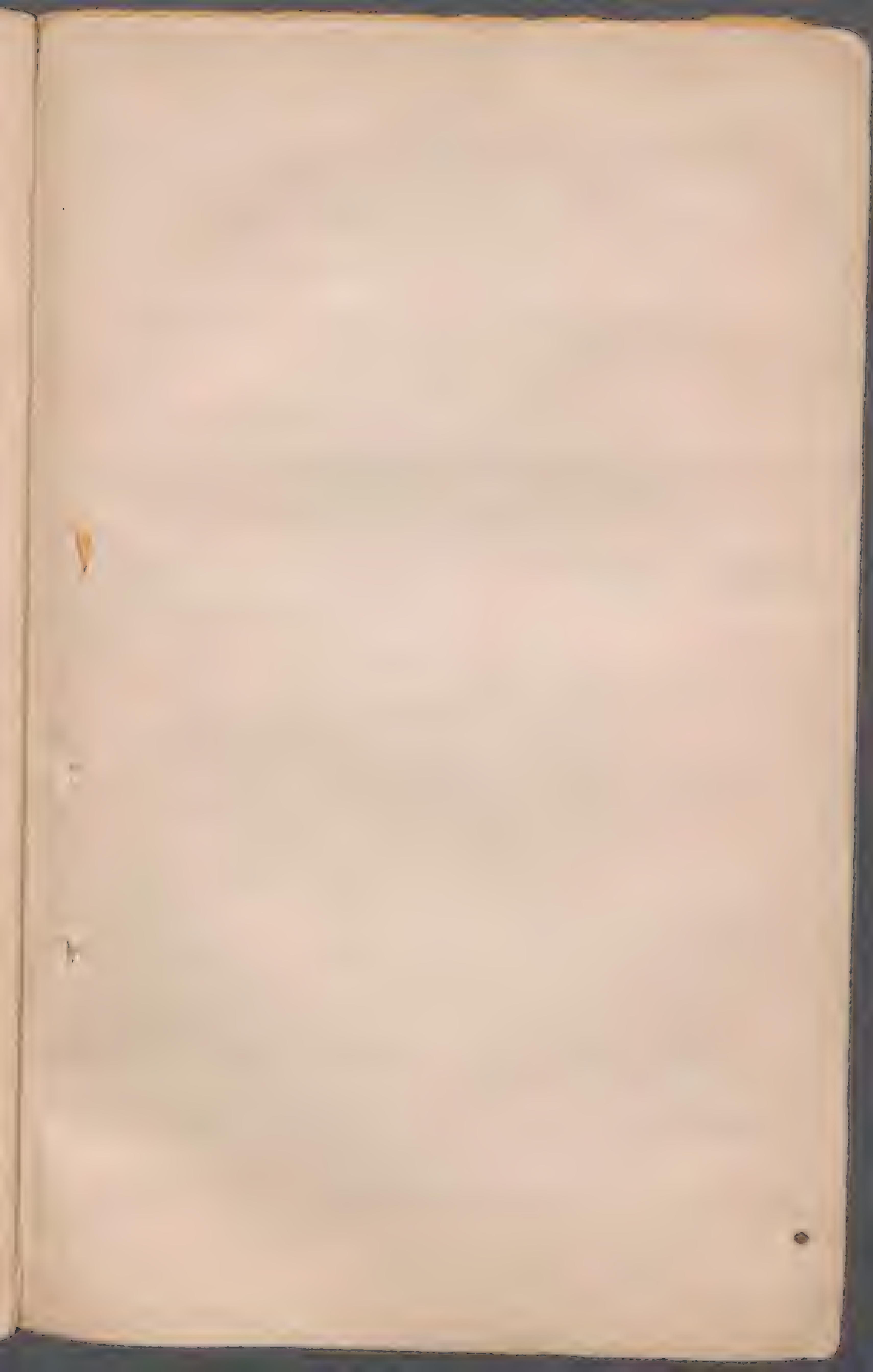
*Bottines tout gros liège*.—Thick, with cork soles.

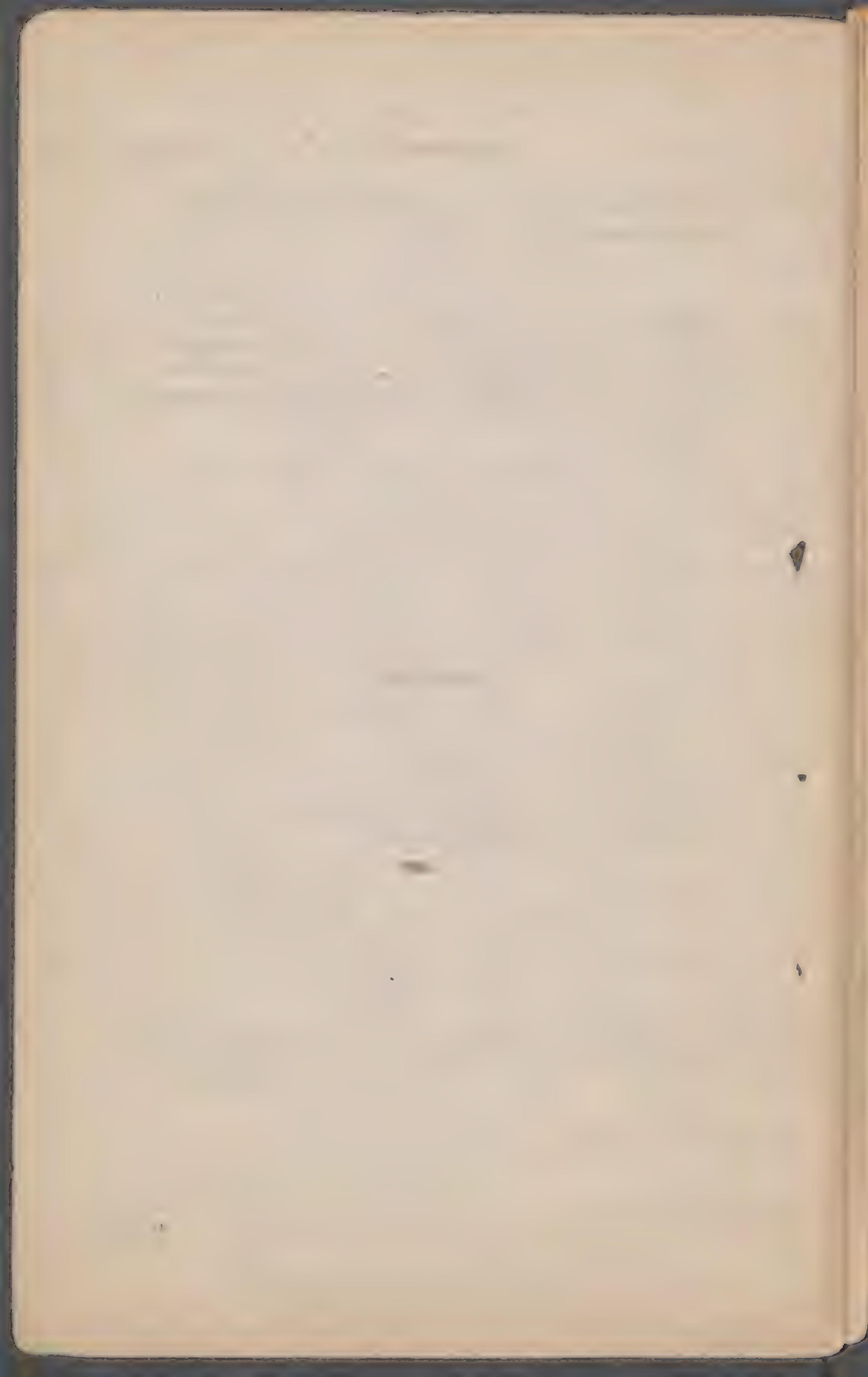
*Bottines Buridan*.—Velvet boots quilted, trimmed with sable.

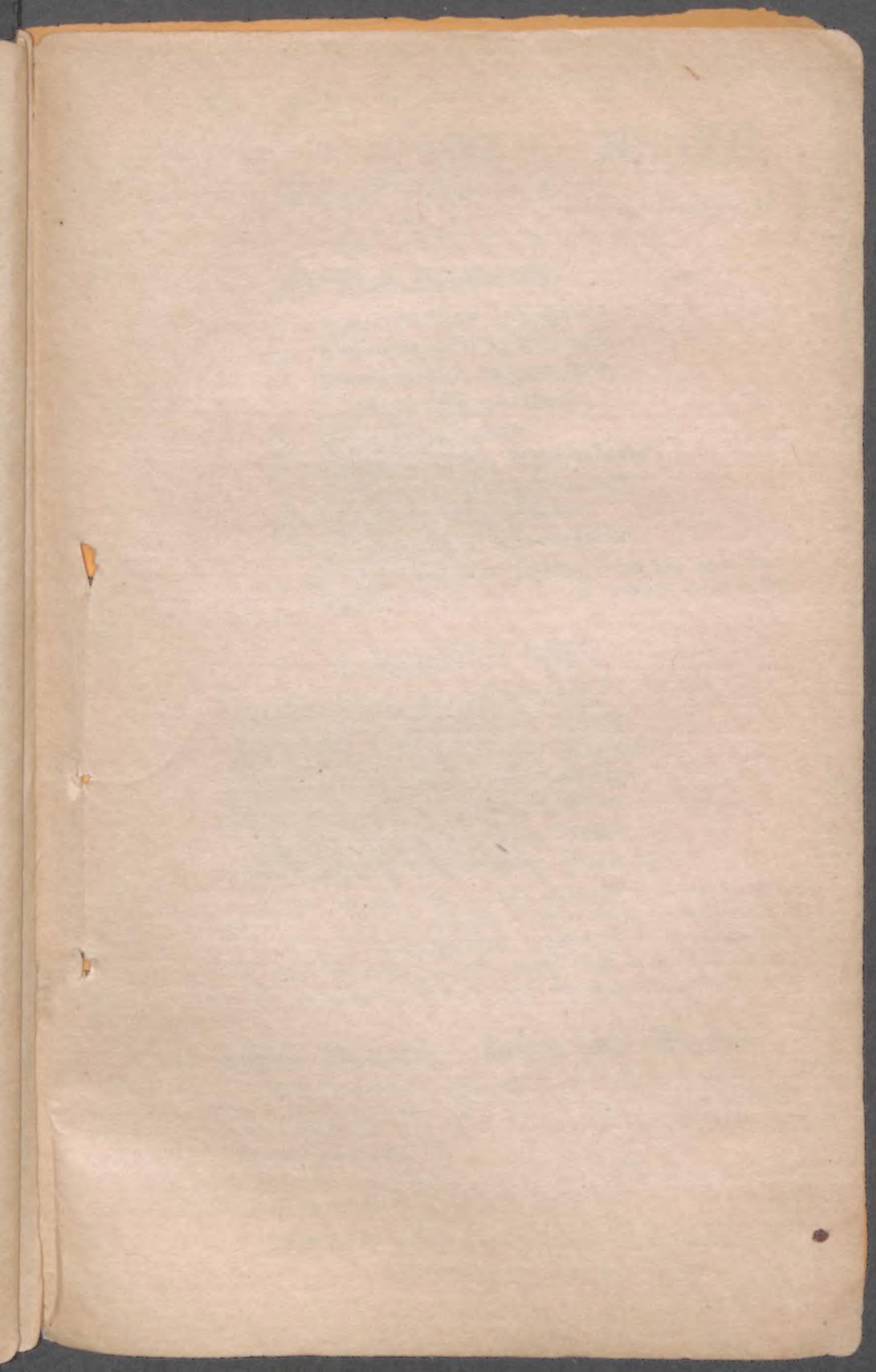
*Bottines Venitaines.*—Velvet boots lined with flannel, turning over at the ankles.

We are indebted to Mrs. Hill, No. 571 Broadway, *the* authority on the subject of shoes, for this curious list. The *corbeille*, as our readers may remember, is that part of the bride's outfit, which is the bride-groom's gift, including, almost always, a Cashmere shawl, jewels, &c.











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# BEADLE'S DIME SONG BOOKS.

## GAY AND HAPPY SONGSTER—No. 18.

An hour at C. Park,  
Be kind to sister Nell  
Before I was married,  
Bring me a bouquet,  
Can there be harm?  
Come, sit beside me,  
Come from afar,  
Dark-eyed one,  
Don't marry a man if,  
Evening,  
Evening boat song,

Faithless Nellie,  
Father, drink not,  
Father's come,  
He vowed he never,  
Hearts and homes,  
I'm thinking, John,  
Janet's bridal,  
Kiss me while I'm,  
Loved ones at home,  
Merry marriage bells  
Mill May,

Mother is go'g home,  
My bonnie boat,  
My trundle bed,  
Oh, would I were a fly  
Only waiting,  
Our country girls,  
Please, father, don't,  
See, the conquering,  
Shylie Bawn,  
Sleep, my dear one,  
Slumber, my darling,

Solon Shingle,  
Some one is waiting,  
Sooner or later,  
Song of a bachelor,  
Song of conundrums,  
Strictly confidential  
"The boys' hat,"  
"The Finnigans,"  
The little blue-eyed  
The lost one, [boy,  
The patter of the rain,

The wandering boy,  
There's only room for  
Times have changed,  
Told in the twilight,  
Trip lightly,  
Wait, my little one,  
We'll go with Grant,  
Will you love me?  
Yankee wonders,  
John Schmidt,  
Your mission.

## CROQUET SONGSTER—No. 19.

A fair form,  
"As You Like It,"  
Beautiful form of my,  
Beneath the old oak,  
Bessie Barker,  
Bother the flies,  
Brother Will,  
Champagne Charlie,  
Come home, mother,  
Come to my spirit,  
Croquet,  
Darling Jeannie,

Daughter, I will drink  
Dear father, come,  
Della Snow,  
Do not heed her,  
Down at the gate,  
Far from home,  
Good-by, sweetheart,  
I come, my child,  
I loved him at first,  
I'll meet thee,  
I'll never forget thee,  
I'm a twin,

I'm waiting.  
Independent girl,  
Isn't it provoking,  
Jennie June,  
Jenny 't the mill,  
Jenny who lives in,  
Jessie, the belle,  
Little Lizzie Lee,  
Marguerite,  
My blue-eyed Jennie  
Nothing else to do,  
My thoughts,

Oh, give me back,  
Over the sea,  
Over the snow,  
Over the wall,  
Sing to me softly,  
Susan's story,  
The birth of Erin,  
The bonnie cottage,  
The brook,  
The cot in the corner,  
The cuckoo's notes,

The Dutch barber,  
The girls of N. E.,  
The good-by,  
The garden wall,  
The old family glo.,  
The sailor's wife,  
There's no time like  
Watching at window,  
When lovers say,  
Why was I looking,  
You naughty girls.

## THE STYLE SONGSTER—No. 20.

A bachelor no more,  
Baby's gone to sleep,  
Columbia's call,  
Crowding awfully,  
Eventide, [morning,  
Five o'clock in the  
For thee, and only  
Full of fun, [thee,  
Gay and festive fel.,  
Hallie Lee, [low,  
Home again return'g,  
I ask no more,

I don't care if I do,  
I long hae lo'ed thee,  
If you love me say so,  
In a horn, [west,  
In the valley of the  
James and Alfred,  
Jersey blue,  
Kathleen Aroon,  
Lashed to the mast,  
Liuden bowers, [tears  
Linked with many  
Little Fanchon.

Lottie's all the world  
Mabel, [to me,  
Maggie's secret,  
Mr. Lordly and I,  
Murther compleat,  
My home on the hill,  
New hearts and faces,  
Niagara falls,  
Nora of Cahirciveen,  
Now I lay me down,  
Oh, Louie is my fair,

Paddy Blake's echo,  
Passing my door,  
Pining for the old  
fireside,  
Pretty little Sarah,  
Quarier to one,  
Sally Ann's away,  
She can win and fool  
Sour grapes, [song,  
The firem's marching  
The golden shore.

The land of St. Pat.,  
The merriest girl on  
The willow sprin.,  
They tell me thou a  
Touch not the fair co.  
Under the snow,  
We'll have to go  
What care I, [sty,  
Wh't said the angel,  
When my ship comes  
When Evening Star,

## GRECIAN BEND SONGSTER—No. 21.

A country life for me,  
Adolphus Morning-  
Alabaster Joe, [glory,  
As through the park I  
Beautiful Nell, [go,  
Cease your funning,  
Cherry Ripe,  
Day by day,  
Don't borrow trouble,  
Everybody's friend,  
Flow thou regal,  
Grumble, growl.

He's a pal o' mine,  
I ain't a-going to tell,  
I'll ask my mother,  
I'm ninety-five,  
I'm so fond of dane'g,  
I've got a new beau,  
Let me spank him for  
Love, [his mother,  
My Adelaide, [  
My old wife, [  
My own Eileen Bawn

My spouse Nancy,  
My sweetheart,  
Not for Joseph—2,  
Personals in Herald,  
She is fooling thee,  
She lives with her  
Ship ahoy, [granny.  
Sing to me, mother,  
Stumptown,  
The big sunflower,

Charm'g gay quad'r'n  
The flying trapeze,  
The German band,  
The gipsy band,  
The Grecian bend,  
Grecian bend—No. 2.  
The kiss,  
The little brown jug,  
The widow,  
Tilda Toots,  
Tell me, Mary,

Terry O'Roon,  
Three to one, bar  
To-morrow, [sing  
Waiting for a B.  
Walking in the r.  
Wapping old shad.  
Well mated,  
Westward ho,  
What shall my son,  
When we were girls,  
Where the bee sucks,

## FIFTH AVENUE SONGSTER—No. 22.

A smile was all,  
A tragical tail,  
A very bad cold,  
A warn'g to parents,  
Anyhow,  
Bear it like a man,  
Bessie Jayne,  
Bonnie Marguerita,  
Coms back,  
Cupid and Mammon,  
Dad's a millionaire,  
Dickens is the man.

Don't stay late to-  
Fifth avenue, [night,  
George Erastus,  
Gird on!  
Hats,  
If papa were only,  
Kathleen O'More,  
Katrina's story,  
Little Barefoot,  
Mary of Fermoy,  
Minnesota,

New v'n T'y Dodd,  
Bar'y I will let you in  
Maggie when the sun  
Out of the tavern,  
Room for one more,  
Sara-neighed,  
Sergeant Cop,  
She's a gal o' mine,  
Tapping at the gate,  
Lovely Grec'n bend,

The bird-whistle man  
Fools not all dead yet  
The Grecian bend,  
The lass, [door,  
Latch string at the  
The little boot-black,  
The old church choir,  
The organ-grinder,  
The photograph,  
Shamrock of Ireland,

The whistling thi.,  
Tommy Dodd,  
Two heads,  
Walk, walk, wal.  
Walk'g down B.  
What Norah said,  
When grandma,  
Why not? [gone,  
Winking at me,  
Woman is going to  
Y'heave bo! [vote,

## VELOCIPEDe BELLE SONGSTER—No. 23.

A father's love,  
Are you angry,  
Beautiful belis,  
Captain Jinks,  
Chickabiddy,  
Come and take drink,  
Dandy barber Joe,  
Do ye mind auld past  
Don't put your foot,  
Gentle morn,  
Git along home,  
Going it blind,

Good-night,  
Han's Breitmann's,  
Have yon seen Ruth,  
I can beat him at that  
I really shall expire,  
I wouldn't if I could,  
I'll meet my love,  
It is not so,  
My bosom friend,  
My love Nell,  
My sweet girl,  
Mynhe'r Vandunck,

No, I thank you, sir,  
Oh, kiss me again,  
Pretty Jemima,  
Racketty Jack,  
Shall I get married,  
Shan't I be glad,  
Single gentlemen,  
The age of Indian,  
The artful sparrow,  
The bashful girl,

The belle 14th street,  
The bell goes ringing,  
The child and but'fly  
The curly bow-wow,  
The fellar that looks,  
The frost upon pane,  
The galloping snob,  
The nobbiest one,  
The march wind,  
The merry old maid,

The thorn,  
The velocipede boy,  
The velocipede belle,  
The wickedest man,  
The yaller gal,  
Two in the morning,  
Up in a balloon,  
Velocipediana,  
We'll march round,  
When I bade good-by,  
When Sammy comes

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